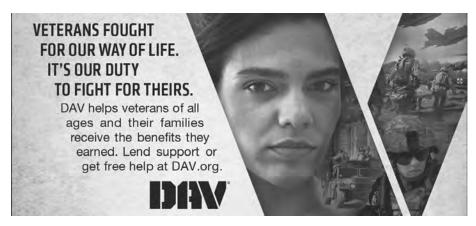
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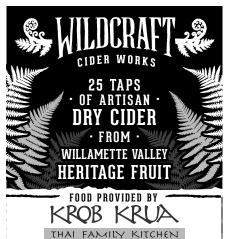


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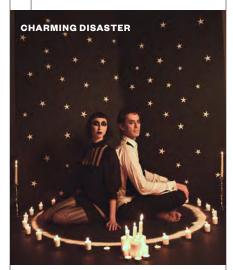
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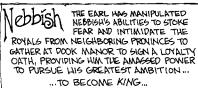






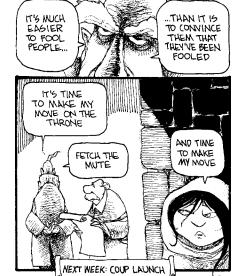
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## letters

### UO GRAD EMPLOYEE INSURANCE

"The UO works because we do!"

This is a common cry at rallies for the Graduate Teaching Fellows Federation (GTFF), the graduate employees' union at the University of Oregon, as we continue to bargain for a new contract.

It is also indisputable. We teach 17 percent of lectures, 83 percent of labs and 93 percent of discussion sections.

Tuition has more than doubled since 2008. Employee wages and benefits often get cited by the administration as the reason for these increases, as they were in President Michael Schill's email to the UO community earlier this month.

It is frustrating for proud UO employees to feel like we are pitted against our students. This is especially true for graduate employees like me because 79 percent of us do not even earn a living wage in Eugene by the university's own calculations.

Our low salaries are somewhat balanced by stellar health insurance. Recognizing the rising cost of our health insurance to the university, we voluntarily made major changes to our insurance in both the last two years. This saved the UO more than \$1 million.

So it is hurtful when they propose in good faith bargaining to cut their contributions to our health insurance by more than 20 percent. Even with their proposed salary increase, this would result in lower net take-home pay.

Consider the price tag of having faculty teach all of our coursework. We are inexpensive by comparison.

UO works because we do.

We are a bargain for the UO. It's time they give us a good deal too.

Michael Hudak UO graduate employee

#### **SEX POSITIVE**

Recently Dove Medical, a self-proclaimed faith-based and abstinence only group, presented in 4J schools (*EW* 3/14).

Whereas holistic sex education presents abstinence as an effective and valid option, Dove Medical thinks it's the only way. One student stated that presenters "conflated sex before marriage with shame." Another said they passed out cards on which to write "good things you want to be remembered for," then discussed "how these qualities are jeopardized once you have sex."

The law tells us we aren't allowed to implement abstinence-only ed. Research (and common sense) tells us that a sex-negative atmosphere will do virtually nothing to protect kids.

4J has issued a statement saying that Dove is simply presenting one facet of the sex topic, and without agenda. But mission groups with explicitly stated religious agendas, such as "to end the perceived need for human abortion," have no place in a public school health classroom. State Rep. Marty Wilde agrees.

board members (such as Dr. Martina Shabram), who recognize that *many* organizations, such as Planned Parenthood, have apolitical, sex-positive views, and present unrestricted information and resources to students, no matter what their values may be.

My ability to make healthy decisions for myself came from comprehensive, unbiased sex education — not from adults warning that it is shameful to have sex. Like every student who has signed our petition, I know what I am fighting for. I know the standard of education that I, and your children, deserve.

Jane Brinkley, student South Eugene High School

#### **PUBLIC INTEREST HOUSING**

It's time for the new Board of Directors of Homes for Good (formerly HACSA) to move away from the former board's way of doing business and step up and make decisions that are in the public's interest. The HFG board includes the five Lane County Commissioners and two resident commissioners. Past boards have mostly rubber-stamped decisions of Jacob Fox, executive director. One of the decisions from the past needs to be revisited by the board at their meeting on March 27.

The former board allowed a longstanding agreement with the River Road and Whiteaker neighborhoods to turn land along the Willamette Greenway into low income housing to be changed by Fox - with no discussion into a sale for high-priced apartments with the out-of-state pave-and-run Evergreen Housing and Development Group, who have a deservedly poor local reputation. Fox put this crucial decision on the board's "consent calendar" which is designed for non-controversial items that receive automatic approval with no discussion. Although Fox places items on this calendar — the board can refuse to allow it. This is especially important now that HFG is less committed to building affordable housing at a time when it is most needed.

HFG Board, we need you to vacate the Evergreen Lombard Apartment agreement, hold a public process for this precious Greenway public land — and include the neighborhoods in those discussions in order to make a decision that is in the public's interest. It's a new day — and a new way for this new board to operate.

Rob Handy River Road resident Former county commissioner

#### **CONVENIENT TIMING, JEFF**

Quoting from an email I just received from Sen. Jeff Merkley:

"The reality is that most LGBTQ Americans experience harassment or discrimination — unfair treatment that closes doors in housing, education, work, public accommodations and more. This is happening right here in America, the same country that prides itself in giving

opportunity to anyone who is willing to work hard. That's unacceptable. Congress needs to act right now to make sure every American is free of unfair discrimination that rips away their opportunities to chase the American dream."

Commendable legislation. But why, Sen. Merkley, did you choose to introduce it when there is no chance of passage? Were LGBTQ Americans like myself less discriminated against back in 2009 or 2010 when Democrats controlled the Presidency, the Senate and the House? Or were we just not on your political identity radar then?

There's a pattern here. Back in June 2018 you raised a ruckus over detention of immigrant children in a Texas gulag run by a private corporation. Again, commendable.

But where you in 2014 when President Obama dramatically expanded family detention space via private corporations and — according to a 2016 *New York Times* editorial — "... these privately run, unlicensed lockups are no place for children. Or mothers."

Apparently not on your radar back then, either.

Trisha Driscoll Eugene

#### WHO WILL SAVE US?

I'd like to remind Milton Takei (Letters, March 14) that some people face more immediate problems than global warming. And who do they expect will bail them out?

"Uncle Sam, our crops have failed!"

"Uncle Sam, we have Ebola!"

"Uncle Sam, our wells ran dry!"

"Uncle Sam, we had a big storm!"

"Uncle Sam, we're dying from AIDS!"
"Uncle Sam, they took our food!"

"Uncle Sam, the Russians are coming!"

"Uncle Sam, they kidnapped our girls!"

 $\hbox{``Uncle Sam, we had a big earthquake!''}$ 

"Uncle Sam, hurry!"

Before you say Americans are "consuming more than their share" — whatever that means — you better have a Plan B for all the wonderful, often corrupt, dysfunctional, over-populated non-electric light-bulb societies on the planet.

And you can be sure that neither Mr. Takei nor any of his friends or colleagues are going to turn in their light bulbs or lower their standard of living one iota to accommodate the light-bulb-less.

Greg Williams Noti

#### THIS SHOULD GO OVER WELL

I would like to point out the inexcusable racist and xenophobic behavior of the Left. Their new attack on minorities comes in the form of a new hate term, "toxic masculinity" — the idea that men are too aggressive, disrespectful and violent.

What they are really admonishing is the Latinization and integration of African culture in America. To our traditional American view, the way Latinos





AN ENDLESSLY

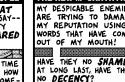






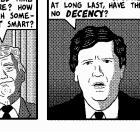






by TOM TOMORROW









and African Americans treat women might be seen as objectionable, but to them its normal; it's part of their culture. Listen to any rap song and pay attention to how women are portraved. and then listen to any country song. Big difference right?

If the liberals have their way, Latin and black culture would be wiped off the face of the earth because they think its antithetical to our ideas of respect and equality. Because we impose our ideals of gender relations on people of other cultures, black and Latino men get arrested for rape and sexual assault at an alarmingly higher rate than white men.

Stop punishing them for simply being who they are and acting according to the norms of their culture. Cultural genocide is real and the Left is at the helm of the ship.

> Arthur Waterbridge Eugene

#### **SECOND AMENDMENTS**

The drafters of the Second Amendment of the Constitution did not envision semi-automatic or automatic weapons, bump stocks or untraceable 3-D printed guns when they wrote it. They certainly didn't imagine those types of weapons getting into the hands of civilians and being used for mass murders in schools, churches, etc.

It is conceivable that at some future date there will be weapons that are even more destructive, more lethal than the ones already out there: laser guns, Star Trek-type phasers, guns that shoot pellets filled with ricin or anthrax, etc.

Our elected officials, the people who make the laws, need to have a little forethought and be proactive about the future of weapons policy. To date, they have been nothing but reactive and not much has come of that. The Second Amendment is passé; it needs to be revised. It needs to have a clause allowing for further revision as weapons technol-

Gun owners and gun rights activists have to realize that at some point their

right to own certain types of weapons will be restricted. For the good of all of us, how could it be otherwise?

> Chuck West Eugene

#### **BAD GREEN DEAL**

"Green New Deal" is a great slogan. Unfortunately, the campaign ignores inconvenient facts.

We are beyond the limits to growth of non-renewable fossil fuels and of "renewable" resources such as forests, fish, soil, fresh water and food. Find details about overconsumption, overpopulation and overshoot at peakchoice.org.

Using unprecedented levels of energy does not mean there are equally sized alternatives to power the American Way of Life (AWOL). I have used solar panels since 1990; they are great but not as concentrated. It takes fossil fuels and mineral ores to make, move and install them. Claims we could have 100 percent of current consumption without fossil fuels don't describe how to heat cold cities during a "polar vortex."

We will live radically differently on the resource downslope, but the end of economic growth doesn't poll well in Democratic Party focus groups. Greenwashing and wishful thinking are popular but unable to sustain social safety

Democratic politicians profess concern for climate while promoting highway expansions, urbanization and industrial clearcutting.

As the fracking bubble subsides (due to geology) we will enter the new world of permanent energy rationing, which will collapse the exponential growth economy and fuel scapegoating of whom to blame.

We are damned if we drill because of toxic pollution and climate chaos.

We are damned if we don't because fossil fuels power food supplies, keep cities warm in the winter, and run electric power grids.

> Mark Robinowitz Eugene



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# Up Against the Machine

BILLS IN SALEM FIGHT THE EDUCATION COMBINE

"You had a choice: You could either strain and look at things that appeared in front of you in the fog, painful as it might be, or you could relax and lose yourself."

— Ken Kesey, One Flew Over the Cuckoo's Nest

n Ken Kesey's *One Flew Over the Cuckoo's Nest*, the character Chief Bromden could hear the hum of "The Combine" in the walls. It was the sound of the system that strips us of our humanity and individuality. It crushes spirits until they conform.

Pop quiz: What would Ken Kesey think of today's corporate "reform" model of education that reduces much of the adventure and joy of learning to meeting pre-ordained metrics and benchmarks based on endlessly repeated standardized testing?

Community Alliance for Public Education (CAPE) members have been busy in Salem working on legislation designed to challenge parts of the testing-industrial complex. Made up of testing companies, the vast datagathering state and local educational bureacracies, the corporate-backed "stakeholder" lobbying groups that promote "accountability," and legislators who are unable to oppose those forces — this is "The Combine" that has run educational policy in Oregon for two decades. This is the machine that presently runs your child's classroom.

The "Too Young to Test" bill (HB 2318) that would pro-

hibit mandatory testing from prekindergarten through grade two is stalled. House Education Committee members know this testing is excessive and inappropriate. Facing intense lobbying and not able to envision an alternative to the failed testing-based model they have historically supported, they are stuck.

The "Eliminate Oregon's Graduation Barrier" bill (SB 456) is doing better. There's less money involved and joining the 40 states that have no graduation testing requirement is less threatening but is certainly not a slam dunk.

Also up against the machine, our hero in Salem, Sen. Lew Frederick (D—Portland), has an "Opt-Out Strengthening Bill" (SB 433). Frederick, an author of the original 2015 opt-out bill, is furious at the way local districts are doing everything possible to prevent parents from opting out of state-mandated high-stakes testing. This includes minimizing notification of parents' rights, ordering teachers to not talk to parents about their rights and directly discouraging parents from opting out. This is a system based on fear and misinformation.

Frederick's other bill, "Comprehensive Audit of Testing

Costs" (SB 428) would document the real costs of mandatory standardized testing. It's fascinating that the data-obsessed complex displays no desire to know the actual costs of its own system: "the impacts on instructional time, curricula, educators' exercise of professional judgment, budgets and administrative time and focus". If the public knew the real price of the corporate "reform" model, they would reject it. The testing machine operates in the shadows, behind walls.

Locally, last school year CAPE conducted a pilot study of time consumed by mandatory standardized testing with 10 local teachers keeping a log of time they spent administering, practicing or meeting to discuss tests with colleagues, administrators or parents. These teachers averaged 46 hours in the year — some spent considerably more time. We believe most teachers do. This computes to six school days — even more than the recently lost snow days. We moan about making up snow days in June but somehow accept days lost to testing. And so much more than time is being lost to testing.

Time to jam the machine.

Roscoe Caron and Larry Lewin, retired Eugene School District middle school teachers, are members of the Community Alliance for Public Education, which works "to defend public education from the damaging practices of 'reformers' and corporate interests." CAPE is a member of the Oregon Public Education Network (OPEN). Find us on Facebook and the web for more on these bills.







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# news

## Farewell to Sleuth and Mole

EUGENE EDUCATOR AND *EW*WINE WRITER LANCE SPARKS
REMEMBERED

By Camilla Mortensen

columnist Lance Sparks retired, the paper briefly searched for another wine writer.

Then *EW* stopped the search, because it wasn't so much about the wine as it was about the way Sparks blended his encyclopedic wine knowledge with quirky characters and, from time to time, politics.

fter longtime Eugene Weekly wine

Sparks' final column in September 2017 is emblematic of his style. He says a sad goodbye to his fictional partner in wine sleuthing, Mole, and to his readers, and somehow also writes about rosés, one of his favorite topics over the years.

In answer to Mole's question of why Sleuth (Sparks) and Mole are closing their "Wine Investigations," Sparks writes:

"'You're right, pal,' I answered, my own voice hoarse, 'and I couldn't have done any of this without you, but I feel like I'm knocking on Heaven's door, having trouble seeing or even staying on my feet. I can still taste pretty well."

Sparks, a writer and teacher, and a beloved family and community member, died March 1 at age 75 of progressive supranuclear palsy.

Sparks taught at Lane and Linn-Benton community colleges as well as the University of Oregon and University of Portland. His wife, Kat Chinn, says Sparks had a "profound effect on students and people he coached and mentored all these years." She said students routinely commented on how he made a difference in their lives. She adds, "I know he did mine."

Sparks earned a BA at the University of Nevada and a Ph.D. in psycholinguistics at the University of Oregon. In addition to teaching and his 20-year tenure at EW writing about wine and other topics, he wrote for Eugene Magazine, was a headwaiter at Excelsior Inn Ristorante and managed Ambrosia.

The latter is where Sparks and Chinn met 30 years ago, she says.

 $Sparks\ was\ born\ in\ Pensacola,\ Florida,\ but\ grew\ up\ all$ 

over the world with his mother and stepfather, who was in the Navy. Sparks went to 14 different high schools, lived three years in Africa, and learned Arabic and French.

He wrote sometimes of his youth in his columns, remembering in a 2013 piece on wine growlers how while living in Morocco he and his friend Pierrot would run to the neighborhood grocery store with bottles to be filled with red and rosé wines. "No questions about our ages, no issues about whether we intended to get drunk."

He finishes, "Someday soon I'd like to send my grandson to the local little store, toting a couple of vacant growlers, doing the essential work of garnering our lunch *vins*. He'd dig it. And nobody can run like that boy."

From elegant wines to screw caps and wine labels, there was no wine topic Sparks couldn't delve into, with or without his whimsical sidekick Mole, formerly of Flatbush, Brooklyn, more recently found in a downtown Eugene high rise in Sparks' fictional realm.

"He was such an interesting man with his life," Chinn remembers. "So damn smart about everything; there wasn't anything he didn't read or have knowledge about."

Besides Chinn, Sparks is survived by his two stepdaughters, Shana Molnar and Dana Cooley; his previous wife, Judith Sparks; his daughter Sulwyn Sparks; and previous wife Evelyn Conroy, daughter Paloma Sparks and four grandchildren.



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arah Ruggiero has days when she listens to the news and feels unmotivated at work.

After hearing the dismal findings of the U.N. Intergovernmental Panel on Climate Change (IPCC) report released this past Oct. 8, she walked into the office she shares with Helen Haberman, feeling hopeless.

If anyone could understand Ruggiero's feelings, it's Haberman.

The pair have co-taught for 19 years in the Rachel Carson Environmental Science Academy at Churchill High School in Eugene. They share a classroom, an office and all of the responsibilities of teaching public high school science.

They also share a sense of urgency: They want their students to care about a world threatened by human-caused climate change, environmental degradation and the deregulation of endangered species protections and public lands.

On that fall day, Haberman could only say, "I don't want to talk about it."

Teaching climate science at a time when the president denies the veracity of his own administration's National Climate Assessment can feel futile. "It's gone from, 'If we don't do this, the oceans will rise and the forests will burn," Ruggiero says. "And now it's like, 'The oceans *are* rising and the forests *are* burning.' It's no longer a matter of 'if,' but, 'Now what?' I've been teaching through that transition."

She says it's exhausting, and it can feel like nobody was listening. But, Ruggiero says, "There are little things. If I was all jaded, I wouldn't be doing this."

Teaching climate science as fact is still not commonplace in all public schools. For many educators, climate science offers the political conflicts of teaching evolution and therefore best avoided or downplayed. As recently as 2017, states such as Indiana, Alabama and Florida, among others, passed bills limiting how topics like climate science, evolution and human cloning are talked about in public school classrooms.

Oregon is one of 19 states that have moved in the opposite direction. The Oregon State Board of Education adopted the Next Generation Science Standards in 2014. Churchill High School rolled out its implementation of the standards during the 2017-2018 school year. The standards mandate the teaching of climate science across all of the sciences.

Ruggiero sees the adoption of the standards as hope. "Finally, these last two years, it's backed by law that teachers have to teach climate science."

#### **Preparing New Teachers**

Ruggiero and Haberman teach climate science as fact. They do not give space to climate deniers in their curriculum, choosing instead to focus on the data.

Occasionally students ask if they are going to present material showing the other side. Ruggiero tells them, "This is a science class; I teach the science. If you can find something that's science-based, I am happy to preview it. Please, prove me wrong, I would be thrilled!"

Ruggiero and Haberman are still sensitive to the political divisions over teaching climate science. "We're both pretty explicit about how mainstream science accepts this as fact, but what to do about it is completely a political decision," Haberman says.

Adopting the standards is one step, training teachers is the next one.

Sarah Stapleton, assistant professor of education studies in the teacher education program at the University of Oregon, is an expert in science education. She also feels urgency around teaching climate science in public schools.

"Personally, I'm so troubled by climate change on a daily basis that I think we are almost irresponsible if we ignore it in any way," Stapleton says. "I'm starting to see it as the issue to beat all issues. Climate change exacerbates all social injustices and will cause unrest in ways never seen before."

Stapleton tells graduate students that when they enter the classroom as teachers they will be obligated to teach climate science under the new standards. When teachers

express a hesitancy to engage students in lessons about climate science for fear of political divisiveness, Stapleton tells them to follow the science and avoid debate-style discussions.

"I'm not trying to tell students what to believe or think, but my job is to help them understand the science and to look at the facts — to ask, 'What does scientific consensus mean?" Stapleton says. A good place to start, she believes, is with how scientists first became aware of how carbon emissions increased due to human activity as early as the 1890s

Relying on historical documentation and the data, science teachers can help students see the narrative of climate change and climate change denial. Stapleton wants teachers to help students see that the denier movement was based on political deregulatory principles, not science. While some of the people responsible for starting the climate denier movement in the 1980s were physicists, "they're not climate scientists, they're not based in their area of expertise, but on a political agenda," Stapleton says. Most deniers were politicians and corporate lobbyists.

After students understand the historical context, then teachers can use real-world problems to help students connect what they are learning to make it relevant. Not only will this help teachers avoid debating the fact of climate science, but it will connect students to age-appropriate ways they can address the big issues. Students can be empowered to feel like they can make a difference by taking action at home, such as turning off lights and water or by avoiding single-use materials, Stapleton says.

#### **Instilling Wonder**

Ruggiero and Haberman think that one of the unique aspects of the Rachel Carson Environmental Science Academy is the ability to make science relevant through handson experiences in the field.

First-year program students go outside every Tuesday to conduct fieldwork, volunteer on conservation projects or participate in field trips. This appeals to students who may have struggled in traditional science classrooms based in lecture and memorization.

It also fosters conversations about topics such as invasive plant species and changing weather patterns that directly link the classroom to the real world in a visible, tangible way. Haberman considers this a chance to inspire students to love and respect the natural world the way she does and the way the Academy's namesake did.

"Rachel Carson had that beautiful philosophy of instilling a sense of wonder in people, and then once you have that, of course you're going to think about your actions," she says. "Personally, outside is where I'm at peace and where I spend all the time I can, so to create experiences for students like that is really meaningful to me."

It's meaningful to students, too. Sullivan Friedman, a 2015 graduate of Churchill High School and the academy, is majoring in environmental studies at Lane Community College while working as an assistant manager at Fred Meyer in Springfield. Because of his experience in the academy, he took initiative to address ways the store could save energy by making sure lights are off at the right times and by starting a recycling program.

"Even if you don't follow an environmental science path through college, you learn what you can do at your level," Friedman says. "100 percent — all students should have to study climate science in high school."

The adoption of the Next Generation Science Standards in Oregon schools demonstrates the growing view that climate science is both legitimate and vital in order to grapple with the consequences of human impact on the planet.

"I believe that every person should understand environmental science because understanding how the earth works and how humans affect it is crucial to every other thing you could learn about in your life," Haberman says. "I just really believe that."

## March Budget Madness

LCC BOARD WRESTLES WITH HOW TO DEAL WITH DEFICIT GAP

By Henry Houston

ublic meetings aren't exactly the best way to spend a late Thursday night. That didn't stop about 80 students, faculty and community members from attending the March 14 Lane Community College Board of Education meeting to protest a proposed tuition increase and the outsourcing of the college's food services and bookstore.

The college has to balance next year's budget by dealing with a deficit of \$8.5 million. It took the board more than four hours to discuss and act on just three action items aimed at closing that gap: tuition increases ranging from \$6-\$38 per credit as well as faculty layoffs and outsourcing the bookstore and food services.

The meeting was filled with tension, including *Robert's Rules of Order* blunders, spats and rolled eyes between board members. Board member Matt Keating was accused of grandstanding by two other board members. The first time, he asked faculty in the audience to stand and a segment to sit to illustrate faculty loss. The second time, when voting whether to outsource food services, he told the rest of the board to remember how he made a compromise in his values to balance the budget, and they should do the same by voting to raise tuition.

The heated meeting, which prompted a college official to hand out candy during a break to ease tensions, ended without definitive action to resolve the deficit. If the board continues to delay on whether to increase tuition to close the deficit gap, the college's default action is to issue layoffs.

The college sent a general notice of possible program and service reductions to employees during the week of March 11. Employee contracts require LCC to issue a notice by May 1 to faculty whose positions would be cut, and classified employees must be given a minimum of 21 working days' notice.

LCC officials have provided regular budget updates to the board since last November, says Joan Aschim, the college's spokesperson.

The college spends \$1.16 million in subsidies to support



the bookstore and food services. The board voted to allow the college administration to outsource its food services, which cut LCC's expenditures by about \$420,000.

Board member Phil Carrasco proposed requiring the vendor to be local. However, Robin Geyer, the president of the Lane Community College Employees Federation, tells *Eugene Weekly* she has reservations that a private vendor would want to come in if food services subsidized by the college doesn't make money.

"I'm not sure how any vendor can come in and do any better," she said. "The reality we need to recognize is that food service is a service. The college needs to fund the service. We need the service. We're too remote not to have food for our students. To not have it is a disservice to the students and the staff who work here."

The college will begin engaging with local vendors, Aschim tells  $\it{EW}$ .

The college's recommendation of outsourcing the bookstore drew criticism from Meggie Wright, LCC's open educational resources (OER) librarian.

Before the board meeting, Wright told *EW* that she was concerned about the future of OER at the college if Barnes and Noble College were to operate the bookstore. OER is course material that has an open license, which allows faculty to revise and use it in courses and offers students a free or low-cost textbook for class. LCC's open education is one of the most robust and oldest in Oregon, she added.

Barnes and Noble College initially approached the college in 2008. Ten years later, LCC reached out to Barnes and Noble College and another out-of-state company to explore partnership opportunities, Aschim tells EW in an email.

What Wright feared was a contract that would resemble the one Clackamas Community College signed with Barnes and Noble College in 2018 to relinquish control of the college's open education program to the private company.

"We're concerned about the contract language that restricts what our instructors are able to do," she said. "In the Clackamas contract, OER is specifically called out as something there's a restriction on. So that's really concerning to our program."

In addition, Wright expressed more concern about how Barnes and Noble College would make revenue at a bookstore in a college that is pushing for increased OER.

Encouraging faculty to use OER generally saves an individual student \$100 per class, she added.

However, the success of open education at LCC has resulted in diminished revenue for the bookstore, Tony Sanjume, the bookstore's manager, tells *EW*. The bookstore has been losing money because of its large employee pool.

"The largest controllable expense in retail operation is payroll," he says. "I have not been given the opportunity to transfer people out because that's a college decision."

The college has already transferred out a few employees from the bookstore. And, if Barnes and Noble College were to operate the Titan Bookstore, the college would have transferred out more employees.

Sanjume adds that sales have changed drastically because of the declining sales of textbooks, which is due to the success of the college's use of OER. Usually at a community college, textbooks are about 70 to 80 percent of a store's revenue.

"It's great for the students, but the store needs to be given an opportunity to adjust its operations so it can create a model that's gonna work with a more digital course material assortment for classes," he says. "OERs are essentially free. A class that was using a \$150 textbook is using a \$40 digital or even zero online or \$15 photocopy of class notes."

The board voted 4-3 to not outsource the bookstore right now. The bookstore must provide ongoing financial updates to the board. If the bookstore continues to have financial losses next year, the board will revisit whether to outsource it.

The board plans to have a special session to hear from faculty and students on how either an increase in tuition or faculty cut would impact them. During that session, the board can also vote on how to close the deficit gap.

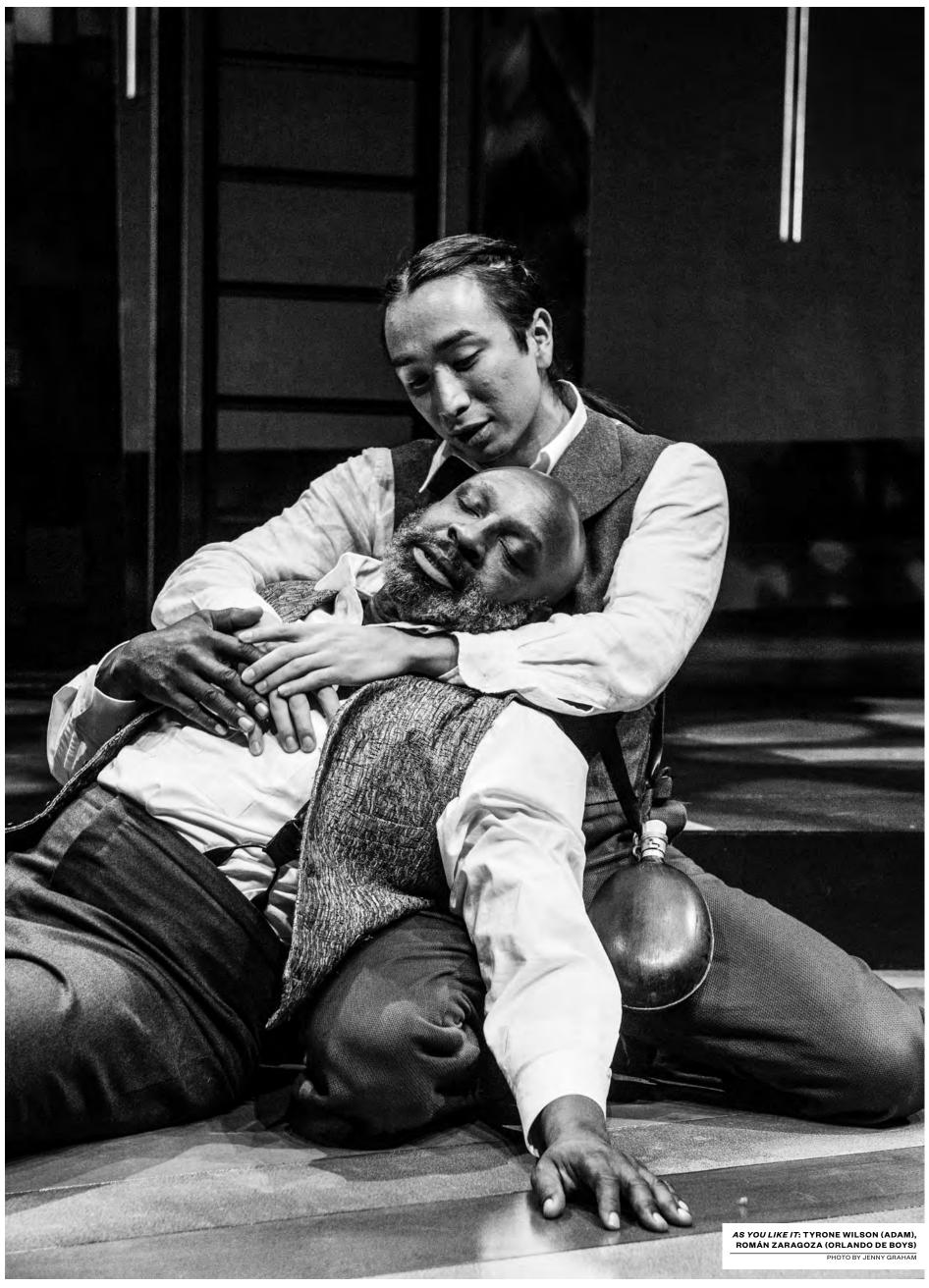
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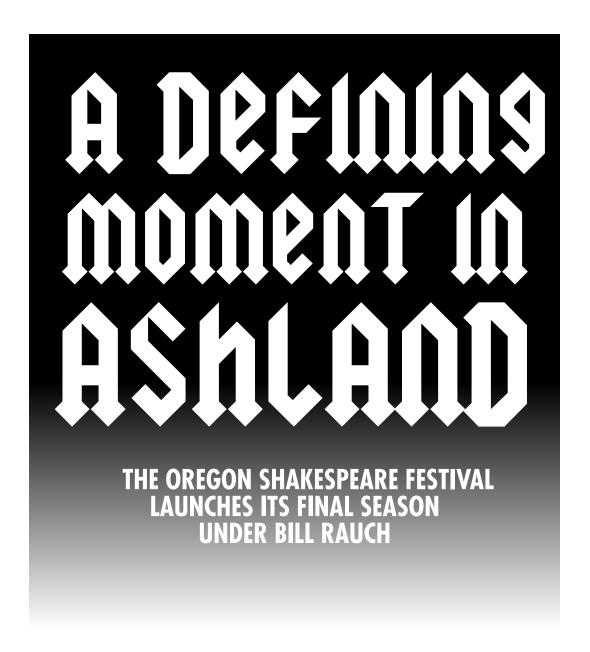
- In the March 4 edition of *Editor and Publisher* magazine, *Eugene Weekly* was recognized as an honorable mention in the newspaper industry journal's list of "10 Newspapers That Do It Right 2019." The magazine looks to honor innovative revenue strategies, impactful journalism and creative audience growth. *EW* was recognized for teaming up with the University of Oregon School of Journalism and Communication's Catalyst Journalism Project to break news, hold people in power accountable and shine a light on possible pathways to make the community a better place. You can find the stories at EugeneWeekly.com tagged Catalyst Journalism Project.
- You've heard of the luck of the Irish, but what about the luck of the Emeralds? **University of Oregon's men's basketball team** must've had our minor league team's mascot, Sluggo, say a prayer while they were in Las Vegas for the Pac-12 championship. On Saturday, March 16, UO beat University of Washington, 68-48. UO's underdog tournament performance was similar to that of the Ems. The Ems made it to the playoffs despite having a losing record and went on to win the championship on a balk, leading to the team winning in extra innings. UO's team has some slim Vegas odds in its future at the NCAA tournament, but, hey, when you see 150-1 odds, you send in some money.
- New Zealand's mass shooting brought Eugeneans, and people all over the world, out to support their Muslim friends and neighbors after the tragedy. It also brought speculation that

the anti-Muslim and anti-immigrant rhetoric spewed in the U.S., particularly by the current president, may have contributed to the racist beliefs of the terrorist who killed 50 people. The shooter called Trump "a symbol of renewed white identity and common purpose." New Zealand immediately began to look at tightening gun laws and canceled its largest gun show. We should take note.

• Enjoying the sunshine? Go home, Oregon, you're drunk. We just went from snow and ice to temps in the 70s in a matter of weeks. While we celebrate the warmth, let's let the crazy weather remind us climate change is playing havoc with the planet. Adults have failed, so the kids have stepped up with lawsuits like that of Our Children's Trust and the March 15 climate strike that organizers say had 1 million students protesting climate change. Perhaps this is yet another sign the measure to lower the voting age in Oregon to 16 is worth talking about.

SLANT INCLUDES SHORT OPINION PIECES, OBSERVATIONS AND RUMOR-CHASING NOTES COMPILED BY THE EW EDITORIAL BOARD. HEARD ANY GOOD RUMORS LATELY? CONTACT EDITOR@EUGENEWEEKLY.COM





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eleaguered by financial woes from last season's wildfires, whose smoke caused cancellations of a couple dozen outdoor performances, the Oregon Shakespeare Festival kicked off its new season in early March with four plays — a Shakespeare standard to open the weekend, a revival of a popular musical, a drama making its world premiere and a searingly beautiful new show that's sure to be an audience favorite.

Few signs on opening weekend betrayed the challenges the festival is facing. OSF opened a week late and plans to close the outdoor season early. Its popular booklet *Illuminations*, with essays on the shows, won't be out until May. And no announcement had yet been made of a replacement for Bill Rauch, the festival's artistic director, who is leaving in August. More than a week later on March 19 the festival announced the new artistic director will be Nataki Garrett.

But every show opened to a packed house in the festival's two indoor theaters, and every show was worth the trip to Ashland to see.

#### AS YOU LIKE IT

Angus Bowmer Theatre through Oct. 26

One of the backstage rock stars of the past couple seasons at OSF is Los Angeles theatrical designer Sara Ryung Clement. Who, you ask? It's not usual for scenic and costume designers to get more than passing credit for their work, at least not outside the profession.

It was Clement who designed the costumes for last season's incredible  $Henry\ V$ . Her costumes made it possible for a cast of a dozen to present this epic bloody tale in the tiny Thomas Theatre, swapping roles instantly with folds of cloth. Clement also designed sets and costumes for 2016's amazing Vietgone.

And now Clement has designed one of the most beautiful sets I've ever seen on a stage, to open the 2019 season on Friday, March 8, with *As You Like It*.

Constructed of angular, modernist elements — think Piet Mondrian with subdued colors — Clement's simple but gorgeous set evolves organically into an abstract but magical Forest of Arden in which the young lovers Orlando (Román Zaragoza) and Rosalind (Jessica Ko) work out their romantic destiny.

One of the show's best scenes is the wrestling match between Orlando and Charles (James Ryen). Tightly choreographed, it comes across as graceful ballet — and, in the story, piques Rosalind's interest in Orlando when he wins the bout.

Zaragoza is lithe and amiable as Orlando, easily commanding the stage with his tall presence.

Much like the show itself, Ko's Rosalind starts slow but grows on you. She is best being sharp, witty and even irritable as she - disguised as a young man - tests the truth of Orlando's affection. The two of them have a natural chemistry together that makes Shakespeare's outlandish story believable.

Director Rosa Joshi, who directed last season's *Henry V*, brings the cultural politics of *As You Like It* into sharp focus, beginning with the drab melancholy of the opening scenes, which find the people, at a time of political conflict, trapped in dark monotones reflecting an authoritarian regime, marching in lock-step formation like a scene out of Fritz Lang's *Metropolis*.

This works, to a degree, but Joshi's production often tries too hard, losing some of Shakespeare's magic and joy in the process. Numerous gender swaps in casting - a fine tradition at OSF - seem random here, and thus more confusing than illuminating

But oh, that set. It remains captivating right to the end of the show, when - in an odd bit of shuffling the script - Jaques (Erica Sullivan) delivers the famous "All the world's a stage" speech in a series of stop-action asides to end the play.

#### CAMBODIAN ROCK BAND

Thomas Theatre through Oct. 27

When the lights — and music — come up on Lauren Yee's new play Cambodian  $Rock\,Band$ , we're at a club show in Phnom Penh in 2008 — or is it 1975? — where five young musicians are playing pretty good American rock 'n' roll, with a southeast Asian twist.

Then the slick emcee, played by Daisuke Tsuji on opening night, and sometimes during the run by James Ryen, leaps to the stage to challenge the audience. What are we seeing? American rock? Traditional Khmer music? Why is there a Sheraton sign in the background?

"Are you confused?" he shouts at last. "Welcome to Cambodia!"

This is an amazing show, combining excellent entertainment with deeply provocative themes. Yee's play, which premiered last year at Southern California's South Coast Rep, weaves together reflections on music, art, the world's abandonment of Cambodia when the U.S. pulled out of the country in 1975, the guilt of the Holocaust, the difficulty of parental love and the possibility of redemption — and does all this without a dull or preachy moment.

The story centers on a Cambodian-American woman, Neary (Brooke Ishibashi) who suddenly gets a visit while working in Phnom Penh from her not-very-Americanized Cambodian-American father, Chum (Joe Ngo), who flies out from Massachusetts without warning to see her.



They immediately fight as only loving family members can; Neary later quips to her Cambodian boyfriend, Ted (Moses Villarama), that, as the only child of an only child, she is doomed to be "disappointment made flesh."

Guest artist Chay Yew - who directed Cambodian Rock Band's world premiere last year at South Coast Rep and Hannah and the Dread Gazebo at OSF in 2017 - directs with fast, fluid energy. The show never stops moving and never stops wowing.

On a fundamental level Cambodian Rock Band is about the weaponization of art especially music, but also storytelling itself. We see the bleakness that happens when the Khmer Rouge take over in 1975 and begin exterminating artists and intellectuals.

In the real world, a strong tradition of Cambodian rock 'n' roll that flourished in Phnom Penh in the late '60s and early '70s was all but eradicated by the Khmer Rouge. An L.A. group, Dengue Fever, has used a small number of recordings that survived the purge to bring back that Southeast Asian rock, and their songs — per $formed on stage \ by \ the \ fictional \ band \ the \ Cyclos-form \ the \ sound track \ to \ {\it Cambodi-loop} is the \ conditional \ band \ the \ conditional \ conditional \ band \ the \ conditional \$ an Rock Band.

The play doesn't stop there. The show  $-\ a$  taut melodrama, with a fast-moving plot and plenty of coincidences - dances delicately through the murky issues of personal responsibility and redemption in a world filled with evil. In the end, it explores the secrets that parents inevitably keep from their children, even in our tell-all, truth-as-therapy age.

The character in the play named Duch — it's pronounced "Doik" — is based on a real person. Kaing Guek Eav, known as Duch, was arrested in 1999 for his role in the murderous Khmer Rouge death camps, best known in the U.S. through the 1984 movie The Killing Fields. The former math teacher is now serving a life sentence for his role in killing some 15,000 people.

In the play, Duch, the commander of S21, a Khmer Rouge death camp, tells one of his prisoners that whoever tells the story is always telling the truth.

That, of course, is why dictators and authoritative regimes of all stripes want to

HAIRSPRAY THE BROADWAY MUSICAL(2019): ENSEMBLE

HOTO BY JENNY GRAHAN

ban or control art — an effort that, in the end, just gives art more power. This is a beautiful, horrifying and exquisite play, performed to

high-energy perfection. It might be the best show I've seen at OSF (my last favorite was Mary Zimmerman's White Snake in 2012). It kept me in

rapt attention for its entire two and a half hour run time before leaving me wrung out and gasping, near tears and laughing my head off. Get your seats now — they'll certainly go fast, even though it runs for the full season.

#### HAIRSPRAY

Angus Bowmer Theatre through Oct. 27

Who could not love *Hairspray*? The Broadway musical, based on the John Waters film of the same name, is a feel-good romp through the repressive shibboleths of the 1960s: racism, sexism and discrimination based on appearance among them, with a good dose of old-time Motownish rock 'n' rock for a soundtrack.

As the story opens, played out here on a wondrously versatile rotating set by Nina Ball, plus-sized Baltimore teenager Tracy Turnblad, played with zest by Katy Geraghty, is watching The Corny Collins Show on afternoon TV when Corny (Eddie Lopez) announces the show is looking for a new dancer.

Tracy wants to try out, but her plus-plus-sized mother, Edna (played wonderfully here by Daniel T. Parker, a physical comedy genius, in the role that was performed in the original film by Divine), forbids it, not wanting Tracy's feelings to be hurt.

With that, the story is off and running, wending its way past the audition itself into Tracy's determination to crash Baltimore's strict color line and integrate Corny's monthly Negro Day dance with the regular all-white show. This results in protests,  $\operatorname{cops}$  and  $\operatorname{jail}-\operatorname{much}$  like the real-life events in Baltimore that inspired Waters' film.

The music's good, if rarely great; the best song is "I Know Where I've Been," the show's 11 o'clock number by Motormouth Maybelle (Greta Oglesby).

This is a fine show that feels a bit dated. Camp has long since lost the edge it had

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MOTHER ROAD: FIDEL GOMEZ(CHORUS), CEDRIC LAMAR (CHORUS), TONY SANCHO (MARTÍN JODES), CARO ZELLER (CHORUS), ARMANDO DURÁN (CHORUS)

PHOTO BY JENNY GRAHAM

in the 1980s, and irony has been made irrelevant by the election of Donald Trump. Hairspray might once have been provocative; now it's a sweet nostalgia piece — but for all that, a lot of fun. Go see it and enjoy.

#### **MOTHER ROAD**

Angus Bowmer Theatre through Oct. 26

Playwright Octavio Solis, who lives outside Ashland, got the idea for this play — which made its world premiere in the Bowmer Theatre on March 10 — when he was invited by the National Steinbeck Center on a trip exploring the original Route 66.

That route — the "mother road" of the play's title — is the blue highway followed by hundreds of thousands of migrants fleeing the Dust Bowl of Oklahoma to California in the 1930s. It's also the route followed by the Joad family in John Steinbeck's novel *The Grapes of Wrath*.

In an interview last month, Solis said the idea for his play didn't fully form until well after the trip.

"I knew it was going to do something, but I had no idea what it was going to be. I didn't even imagine that it would be a play, because the National Steinbeck Center doesn't have a stage"

Sometime later he met a young Latino artist at the Arvin Migrant Center near Bakersfield, California. "And he said, the thing that really landed with me is, he said, 'I am the new Tom Joad. And we are the new Okies."

At that moment Solis knew he had a play. "I had no idea it was going to be as big a play as it was as I wrote, but I should have realized it, because *The Grapes of Wrath* is an epic."

At the end of Steinbeck's novel, Tom Joad apparently kills a cop and disappears into the night, after giving a famous farewell to his mother, Ma Joad.

In *Mother Road*, Solis imagines what happens next: Joad flees to Mexico, where he settles in and raises a family.

As the play opens, the hardscrabble William Joad (Mark Murphey), a distant Joad cousin who still owns a 2,000-acre ranch in Oklahoma, is trying to track down a Joad descendant — any descendant — to whom he can leave his property when he dies, soon, of liver cancer.

To his surprise - OK, shock, actually - his lawyer finds an heir: Martin Tomas Jodes (Tony Sancho), a quick-tempered 30-something farmworker in California who is the only remaining descendant of the Joad line.

The two men, white cracker Okie and brown-skinned Mexican, meet, clash and finally agree to drive to Oklahoma in Martin's battered Dodge pickup named Cesar, following the old Route 66, to get Martin installed in his new life as a land baron.

The journey is played out on a simple set by Christopher Acebo and relies heavily on video projections by Kaitlyn Pietras.

Solis' play, directed by Rauch in his final season at OSF, is a great concept that falls a little flat in execution. *Mother Road* is very much a story with a moral, so much so that half the time you're watching you feel like you're in church. The ensemble opens the play with what can only be described as a liturgical tone, which is cemented when the traveling duo eventually encounters crazy James (Cedric Lamar), a reference to the Christ-like failed minister Jim Casy of the Steinbeck novel.

Somehow that underlying churchy tone causes everything to bog, as characters explain their own and each others' motivations, in case you didn't get it. All ends happily and a little too predictably, with a speech in which Martin says, essentially, that we are all Mexicans, obliquely echoing those eloquent last words from Tom Joad to his mother before he disappears.

"I'll be ever'where — wherever you look. Wherever they's a fight so hungry people can eat, I'll be there. Wherever they's a cop beatin' up a guy, I'll be there..."

For dates, times and tickets of all plays at the Oregon Shakespeare Festival, visit osfashland.org.





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lanning is one of the most important elements of gardening. It is also one of the easiest steps to overlook, especially for the beginner. Knowing a few months ahead of time when you're going to need to plant and harvest your vegetables can save you serious heartache in the long run. Having your seeds, starts and preservation methods prepped and ready will ensure you the longest growing seasons, the most fruitful crops and the longest lasting life from your produce.

Keeping your eye on the calendar — and another on the weather — can extend the growing season. Many crops can be sown and planted throughout the warmest months — like peas or lettuce — to provide greens much longer than a single planting. Hearty crops — like kale and carrots — can be planted and tended all year 'round.

And while looking to growing, don't forget to take a moment and look to tending. Having a garden full of nutrient-rich soil, well-planned beds and adequate sunlight/water is just as important as getting your plants in the ground. These steps often carry the gardening experience outside of the growing season and mean investing in a good pair of rubber boots and tilling equipment.

This year we have prepared a yearlong look at some of the most popular crops for our area. This is in no way an exhaustive list, but it will provide beginning and experienced gardeners alike a quick glance at the year and a way to plan out the best garden possible.

— Sarah Decker

**SOW:** If you are a gardener who likes to start plants from seeds, there will be a time to start those little guys indoors (to protect them from the lingering foul weather). After things start to warm up, it's all right to put them right in the ground.

**PLANT:** Whether you are ready to move the plants you have sprouted from seed inside or ready to plant starts you've got from your local nursery, now is the time.

**HARVEST:** Prepare to feast on the fruits (and vegetables) of your labors!



### SEPTEMBER - NOVEMBER COVER CROPS

Once the harvest season is over and your beds are cleared, it is time to plant cover crops. Legumes like crimson clover give soil a healthy boost of nitrogen while various grasses will give you a good dose of green matter for tilling come spring.

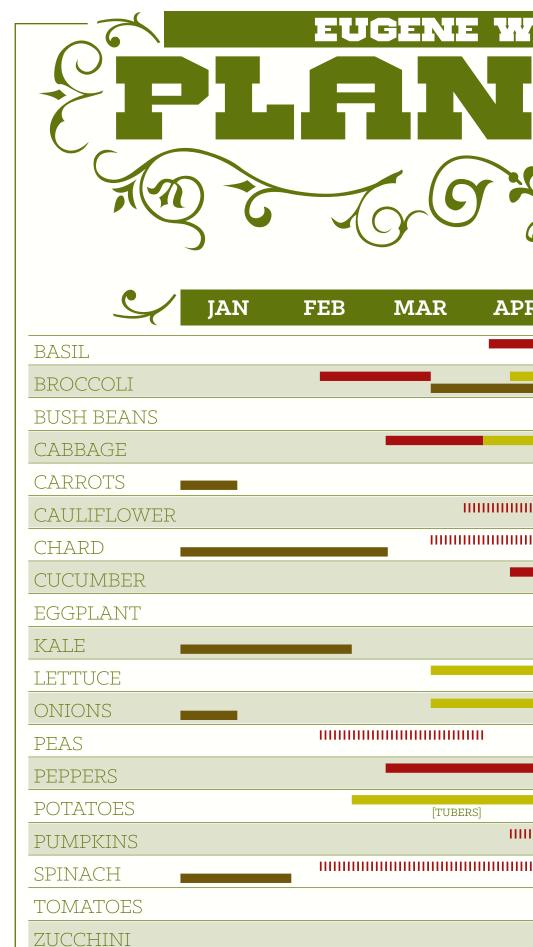
#### JANUARY - FEBRUARY

#### COMPOST/BUILD BEDS

You'll need to plan time before the planting season to get your garden ready. Till your cover crop into your soil, compost, map out your garden and build beds. Take into account drainage, bed width (limiting width to 4 feet makes the center easy to reach), companion planting and sunlight.

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### what's. happening

#### THURSDAY MARCH 21

SUNRISE 7:13AM; SUNSET 7:25P AVG. HIGH 48: AVG. LOW 35

BENEFIT Pints for a Cause: United Way Emerging Leaders, 5pm, Ninkasi Tasting Room, 272 Van Buren St. \$1 of every draft product sold in the Tasting Room will be donated to United Way Emerging Leaders.

**COMEDY** Adam Cayton-Holland, 8pm, Sam Bond's Garage, 407 Blair Blvd. \$12.

**GATHERINGS** Downtown Public Speakers Toastmasters Club, noon, Wells Fargo Bldg, Les Lyles Conference Rm. 99, W. Broadway. FREE

Hearing Voices & Different Realities Discussion & Support Group, 1pm, Lane Independent Living Alliance (LILA), 20 E. 13th Ave. FREE

NAMI Connection Group (Peer Support), 1pm, Lane County Behavioral Health Services, 2411 Martin Luther King Jr Blvd. FREE

NAMI Mindfulness Group, 4pm, NAMI Resource Ctr., 2411 Martin Luther King Jr Blvd. FREE

NAMI Family Support Group, 5pm, NAMI Resource Ctr., 2411 Martin Luther King Jr Blvd. FREE

Home Energy Solutions, 6pm, Eugene Downtown Library, 100 W. 10th Ave. FREE

NAMI LGBTQIA+ Connection Group, 6pm, Lane County Behavioral Health Services, 2411 Martin Luther King Jr Blvd. FREE

The Lost Art of Good Conversation, 6:30pm, Open Sky Shambhala, 783 Grant St. \$10 sug. don.

Emerald Photographic Society Club Meeting, 6:45pm, Northwood Christian Church, 2425 Harvest Ln., Spfd. FREE

Athesists, Agnostic & Free Thinkers AA, 7pm, Universalist Church

**HEALTH** White Bird Clinic offers free drop-in counseling, 5:30-7pm, Eugene Downtown Library, 100 W. 10th Ave. FREF

Tai Chi, 6:30pm, Willamalane Adult Activity Ctr., 215 W. C St., Spfd. First time FREE, then \$7-9 drop-in.

KIDS/FAMILY Family STEAM, 4pm, Eugene Public Library Bethel Branch. FREE

Walkers Storytime, 10:15am & 11am, Eugene Downtown Library, 100 W. 10th Ave. FREE

**LECTURES/CLASSES** Chair Yoga for the Elderly, 10am, St. Thomas Episcopal Church. FREE

Walk & Talk at the Museum, 2pm, Museum of Natural & Cultural History, 1680 E. 15th Ave. FREE w/ gen. admiss.

Facebook Advertising & Promotions, 6pm, Lane Small Business Development Ctr, 101 W. 10 Ave. \$45.

I learned how to meditate -So now what?, 6pm, Open Sky Shambhala, 783 Grant St. Donation.

Registered Nutritionist to speak at PTSD support group, 6pm, First Christian Church Eugene, 1166 Oak St.

ON THE AIR "The Point," 9am, KOPV, 88.0 FM

"Arts Journal," 9pm, Comcast channel 29.

#### OUTDOORS/RECREATION

Pool Hall for Seniors, 8:30am, Campbell Senior Ctr., 155 High St. FREE-\$5.

Lunch Time Running Group, 12:15pm, Tap & Growler, 207 E. 5th Ave. FREE

Duplicate Bridge, 1pm, Emerald Bridge Club, 1782 Centennial Blvd., Spfd. \$8.

Centennial Chess Club, 5pm, 651 W. Centennial Blvd., Spfd. FREE

Board Game Night, 6pm, Funagain Games, 1280 Willamette St. FREE

Categorically Correct Trivia w/ Elliot Martinez, 6:30pm, The Oregon Wine LAB, 488 Lincoln St. FREE.

WDYK Trivia w/ Alan, 7pm, Gateway Grill, 3198 Gateway St., Spfd. FREE

WDYK w/ Stephanie, 7pm, El Tapatio, 725 E. Gibbs Ave., Cottage Grove.

Cards Against Humanity w/ Charley, 8pm, Brew & Cue, 2222 State Hwy. 99 N. FREE WDYK Trivia w/ Kevin, 8pm, Trev's, 1675 Franklin Blvd. FREE.

SOCIAL DANCE English & Scottish Country Dancing, 7pm, The Vet's Club, 1620 Willamette St. First time free, then \$9

Salsa Bachata Reggaeton, 9 pm , The Cowfish Dance Club, 62 west broadway. FREE.

THEATER Persuasion, presented by The Roving Park Players, 7pm, Olive Plaza, 1133 Olive St. FREE

The Sloth Storytelling Hour, 7pm, Atrium Bldg, 99 W. 10th Ave. FREE

No Shame Theater Workshop, 8pm, Atrium Bldg, 99 W. 10th Ave. FREE

#### **FRIDAY**

MARCH 22

SUNRISE 7:12AM; SUNSET 7:27PM AVG. HIGH 48; AVG. LOW 35

**BENEFIT** Dance variety show to benefit Share Fair goods & services to houseless, 7:30pm, Cowfish, 62 W. Broadway. \$3-10 sugg. don.

DANCE Argentine Tango Dance Classes, 7pm, Celebration Belly Dance & Yoga Studio, 1840 Willamette St, ste. 206. \$10.

Downside Up Classic Rock, 9pm, Yukon Jacks Steakhouse & Saloon, 4th & W. Broadway Ave., Veneta. FREE

Salsa Fridays!, 8:45pm, Salseros Dance Studio, 1626 Willamette St. \$6-8.

FILM Tiny: A Story About Living Small on Tiny Home Movie Night!, 7pm, McNail-Riley House, 601 W. 13th Ave.

**GATHERINGS** City Club of Eugene, noon, Baker Downtown Ctr., 975 High St. FREE

Food Not Bombs, cooking at 1pm, Campbell Club, 1670 Alder St.; serving 3-5pm at Park Blocks, 8th Ave. & Oak St. FRFF

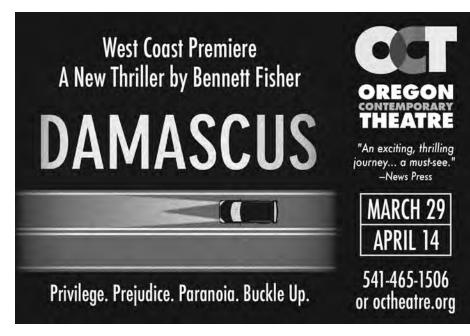
Job Network Meeting, 5pm, Centennial Market, 651 W. Centennial Blvd., Spfd. FREE

**HEALTH** White Bird Clinic offers free drop-in counseling continues. See Thursday, March 21.

KIDS/FAMILY Baby Storytime, 10:15am & 11:15am, Eugene Downtown Library, 100 W. 10th Ave. FREE Its name is cute, but its aim is educationally serious. It's the **Lettuce Grow Together Garden Club**, which began on March 20 and meets every Wednesday evening through at least the end of June at the Petersen Barn Community Center. The goal of the club, says club leader Jasun Wellman (known as Plaedo), is to "demystify the process" of organic gardening, food preparation and slow cooking. "Learning to grow food can take years," Plaedo says. "It can be intimidating." In addition to gardening and preparation instruction, Lettuce Grow Together will have guest speakers, book readings and various seasonal gardening activities, all to promote sustainability. The weekly class welcomes all from Eugene, yet Plaedo wants to place special emphasis on growing the class with Bethel community residents. "There are pockets of this community that don't have this," he notes. "There's an interest in cultivating this culture."

Lettuce Grow Together Garden Club meets 6 to 8 pm every Wednesday at Petersen Barn Community Center, 870 Berntzen Road. FREE — Dan Buckwalter









Family Storytimes, 10:15am, Eugene Public Library Bethel Branch & Sheldon Branch. FREE

**LECTURES/CLASSES** Foraging Cuisine, 6pm, Natural Grocers, 201 Coburg Rd. FREE

Hearing the Cries for Justice 2019, 6pm, First United Methodist Church, 1376 Olive Street. FREE: Formerly incarcerated/financial need; \$50: Individual plus donation for scholarship; \$25 per individual

#### OUTDOORS/RECREATION

Viking Bingo w/ Chad & Elliot, 8pm, Viking Braggot Co. Southtowne, 2490 Willamette St. FREE

THEATER Aladdin Jr, 7:30 pm, Upstart Crow Children's Theatre, 855 West 1st Avenue. \$12.

Persuasion, presented by The Roving Park Players, 7pm, Good Samaritan Society Chapel, 3500 Hilyard St. FREE

#### SATURDAY MARCH 23

SUNRISE 7:10AM; SUNSET 7:28PM AVG. HIGH 48; AVG. LOW 35

ARTS/CRAFTS Yachats Original Arts & Crafts Fair, 10am-4pm, Yachats Commons.

**DANCE** Contra Dance, 7pm, The Village School, 3411 Willamette St. \$6-10

Disaster, 10pm, Spectrum, 150 W. Broadway. \$5.

Downside Up Classic Rock continues. See Friday.

FARMERS MARKETS Lane County Farmers Market -Winter Market, 10am-2pm, Lane County Farmers Market, 8th Ave. & Oak St. FREE.

Winter Marketplace, 10am-5pm, Elmira Grange, 88764 Sprague St., Elmira. FREE

**GATHERINGS** Al-Anon, friends & family of alcoholics, beginners meeting, 9am, Bethesda Lutheran Church, 4445 Royal Ave. 541-554-3707.

Fort Umpqua Muzzleloaders shoot, 10am. Call 541-315-2030 for location.

Propagation Fair & Seed Swap, 10am-2pm, Willamalane Adult Activity Ctr., 215 W. C St., Spfd. FREE

Our Revolution Lane County, 11am, Theo's Coffee House at Whirled Pies, 199 E. 8th Ave. FREF

Co-Dependents Anonymous, 12-step meeting, noon-1pm, White Bird Clinic, 341 E. 12th Ave. FREE

Peace Vigil, noon, Eugene Downtown Library. Info at 541-484-5099. FREE

**HEALTH** Flow Yoga, 10am, Willamalane Adult Activity Ctr., 215 W. C St., Spfd. First time FREE, then \$7-9 drop in.

KIDS/FAMILY Legos, 10:15am, Eugene Public Library Bethal Branch & Sheldon Branch.

Family Music Time, 10:15am, Eugene Downtown Library, 100 W. 10th Ave. FREE

Tweens: Try It - Robots, 1pm, Eugene Public Library, 100 W. 10th Ave. FREE.

**LECTURES/CLASSES** Cheese-making Workshop, 11am-3pm, The Cottage Events Venue,

2915 Row River Rd. Cottage Grove. \$20.

Saturday Retreat - Connecting w/ others, 9:30am-12:30pm, Mahasiddha Kadampa Buddhist Ctr. - Eugene Branch, 777 High Street, 2nd Floor, \$12-25.

Plant domestication, wild crop relatives and the origin of our important food plants, 1pm-2:30pm, Down To Earth, 532 Olive St. FREE

Jello Art Workshop, 2pm-4pm, Maude Kerns Art Center, 1910 E. 15th Ave. FREE

Hearing the Cries for Justice 2019, 4:30pm, First United Methodist Church, 1376 Olive Street. \$25.

SPIRITUAL High Mass w/ Taizè Chant, 5pm, Episcopal Church of the Resurrection, 3925 Hilyard St. FREE

THEATER Persuasion, 2pm, presented by The Roving Park Players, Sheldon Oaks Retirement, 2525 Cal Young Rd. FREE

Misfit Toys, 9pm, The Spectrum, 150 W. Broadway. \$5
Aladdin Jr continues. See

#### SUNDAY MARCH 24

Friday.

SUNRISE 7:08AM; SUNSET 7:29PM AVG. HIGH 48; AVG. LOW 35

**ART/CRAFT** Paint Nite, 5pm, Sam Bond's Brewing, 540 E. 8th Ave. \$35.

Yachats Original Arts & Crafts Fair continues. See Saturday.

**COMEDY** Welcome to Hell! Open Mic Comedy, 5pm, Old Nick's Pub, 211 Washington St. FREE

**DANCE** USA Dance 4th Sunday Dance, 5:30pm, Vet's Club, 1620 Willamette St. FREE

FILM Big Money Agenda: Democracy on the Brink, Film & Panel discussion, 6:45pm, Eugene Garden Club, 1645 High St. \$3-5 donation, sliding scale.

**FOOD/DRINK** Yoga & Mimosa's, 10:30am, Oregon Wine LAB, 488 Lincoln St. \$15.

**GATHERINGS** eBooks & More, 10:30am, Eugene Downtown Library, 100 W. 10th Ave. FREE.

Feed the Hungry w/ Burrito Brigade, 11am, First Christian Church, 1166 Oak St. FREE

Propagation Fair & Seed Swap, 1pm, Sweet Home Charter School, 28721 Liberty Rd., Sweet Home. FREE

Food Not Bombs, 2-4pm, Park Blocks, 8th Ave. & Oak St. FRFF

"Before & After Loss" Grief Support Group – Companioning Care LLC, 5pm. Before first group meeting, call (541) 255-7116 for a short chat to make certain the group is a good fit for your situation. \$20-50

Prayers for World Peace, 6:30pm, Ami de Paris Solon, 270 W. Broadway. FREE

**HEALTH** Track Town Fitness, 8-9am, Autzen Stadium, 2700 Martin Luther King Jr. Blvd.

Occupy Medical, noon-4pm, 1717 Centennial Blvd., stes. 4 & 7. FREE LECTURES/CLASSES Beginner Wire Wrapping Workshop, noon-2pm, Centennial Market, 651 W. Centennial Blvd., Spfd \$15

Meditation, Dharma, & Discussion, 1-3:30pm, Open Sky Shambhala, 783 Grant St. FRFF

**ON THE AIR** "The Sunday Morning Hangover TV Show," 1:30am. Comcast channel 29.

"The Sunday Morning Hangover Radio Show," w/ Marc Time, 10am, KWVA, 88.1 FM

Son of Saturday Gold, True Stuff for True Believers, 11am, KRVM, 81.9 FM

#### OUTDOORS/RECREATION

Trivia Night, 6pm, Mac's Nightclub & Restaurant, 1626 Willamette St. FREE

**SOCIAL DANCE** Nordic Dancing, 2pm, Sonja Lodge, 710 Mckinley St. FREE.

SPIRITUAL Way of the Tao Drum, 6pm, Unitarian Universalist Church, 1685 W. 13th Ave. Don.

Refuge Recovery Weekly Meeting, 7pm, Open Sky Shambhala, 783 Grant St. FREE

Gnostic Mass Celebration, 8pm, Coph Nia Lodge OTO, 4065 W. 11th Ave., ste. 43. FREE

THEATER Aladdin Jr, 3pm, Upstart Crow Children's Theatre, 855 West 1st Ave. \$12.

The Passion of St. Francis (Musical), 12:30pm, Unity of the Valley, 3912 Dillard Rd. \$10-15 sugg. don.

Persuasion, 7pm, presented by The Roving Park Players, Sheldon Oaks Retirement, 2525 Cal Young Rd. FREE

#### MONDAY MARCH 25

SUNRISE 7:06AM; SUNSET 7:30PM AVG. HIGH 48; AVG. LOW 35

**COMEDY** Open Mic, 8pm, First National Taphouse, 51 W. Broadway. FREE

BENEFIT Mazzi's Fundraiser for Roving Park Players, 5-9 pm, Mazzi's Italian Restaurant, 3377 E. Amazon Dr. Go to rovingparkplayers.org to download a voucher for this event.

**GATHERINGS** Lunchbunch Toastmasters, noon, LCC Downtown Ctr., 110 W. 10th Ave. FREE

Spfd Lions Club Meeting, noon, Roaring Rapids Pizza Company, 4006 Franklin Blvd. FREE

Lunchtime 30 Minute Guided Meditation, 12:15-12:45pm, Mahassiddha Kadampa Buddhist Ctr., 777 High St. \$5.

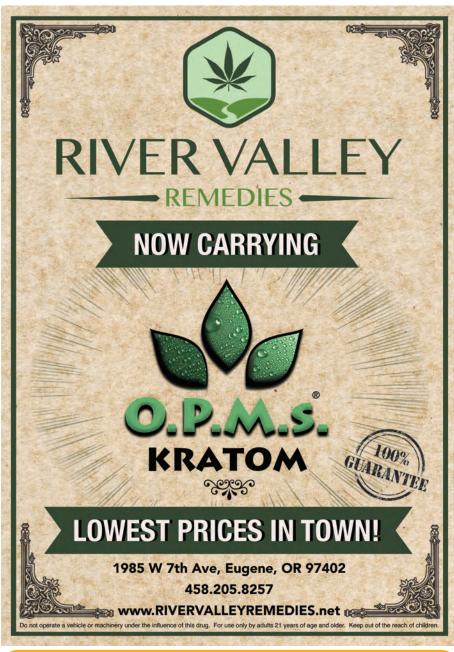
Women in Black, 5pm, Pearl St. & 5th Ave. FREE

Eugene Cannibis TV Recording Session, 5:30pm, CTV 29 Recording Studios, 1430 Willamette St., ste. 321. FREE

Co-Dependents Anonymous, 12-step meeting, 6-7pm, Wellsprings Friends School, 3590 W. 18th Ave. FREE

Meditate in Eugene, 6pm, Mahassiddha Kadampa Buddhist Ctr., 777 High St. \$5-10.

NAMI Connection Group (Peer Support), 6pm, Lane County Behavioral Health Services, 2411 Martin Luther King Jr Blvd. FREE





MARCH 21, 2019 17

#### calendar



Keep It Simple Springfield (KISS) Al-Anon Family Group, 6:30pm, First Baptist Church, 1175 G St., Spfd. FREE

Men's Mentoring Circle, 6:30pm, McKenzie River Men's Ctr., 1465 Coburg Rd. FRFF

Marijuana Anonymous, 7pm, St. Mary's Church, 1300 Pearl St. FREE

Now recruiting women singers! Come sing babershop harmony w/ Greater Eugene Chorus, 7pm, Eugene Faith Ctr., 1410 W. 13th Ave. FREE SASS Monday night drop-in, 7pm, 591 W. 19th Ave. FREE

**HEALTH** Lunar Free Yoga, 5:30pm, Celebration Bellydance & Yoga Studio, 1840 Willamette St. \$1-15 sliding scale.

LECTURES/CLASSES Spring Break Camp - Give My Regards to Broadway!, 9am-3pm, Upstart Crow Children's Theatre, 855 West 1st Ave. \$175 for 5-day camp.

**TEENS** Mario Kart Tournament, 3pm, Eugene Public Library Sheldon Branch. FREE.

#### OUTDOORS/RECREATION

Filipino Martial Arts for Fit Fitness, 5pm, Bob Keefer Ctr., 250 S. 32nd St., Spfd. FREE

The Monday Night Running Group, 5:30pm, Eugene Running Co., 116 Oakway Ctr. FREE

Cards Against Humanity Night, 6pm, Mac's Nightclub & Restaurant, 1626 Willamette St FRFF

Board Game Night, 7pm, The Barn Light, 924 Willamette St. FREE

Pool Hall for Seniors continues. See Thursday, March 21.

#### TUESDAY MARCH 26

SUNRISE 7:04AM; SUNSET 7:32PM AVG. HIGH 49; AVG. LOW 35

**DANCE** Bailonga: Argentine Tango Milonga, 7pm, Vet's Club, 1620 Willamette St. \$7-10.

KIDS/FAMILY Nearby Nature No School Day Adventure: Talking Stones Trail, 8:30am-3pm, Alton Baker Park, 622 Day Island Rd. \$45-50. Call 541-687-9699, ext. 2 to register.

Family Night: "Pete the Cat" Puzzle Night, 6:30pm, Eugene Public Library Bethel Branch.

Pajama Storytime, 6:30pm, Eugene Downtown Library, 100 W. 10th Ave. FREE.

**GATHERINGS** NAMI Coloring Group, noon, NAMI Resource Ctr., 2411 Martin Luther King Jr Blvd. FREE

Resist Trump Tuesday, noon Federal Courthouse, 405 E. 8th Ave. FREE

Lunchtime 30 Minute Guided Meditation, 12:15-12:45pm, Mahassiddha Kadampa Buddhist Ctr., 777 High St. \$5.

Solidarity Share Fair (offering a variety of resources to homeless & low income folk), 3-6:30pm, First United Methodist Church, 1376 Olive St. FRFF

Meditate in Eugene, 6pm, Mahassiddha Kadampa Buddhist Ctr., 777 High St. \$5-10.

Meditation Tuesday, 6pm, Open Sky Shambhala, 783 Grant St. don.

NAMI Campus Connection Group, 6pm, Peterson Hall, rm. 102, 935 E. 13th Ave. FREE

Nar-Anon Meeting, 6pm, Wesley United Methodist Church, 1385 Oakway Rd. FREE

Co-Dependents Anonymous, men only 12-step meeting, 6:30-8pm, First Christian Church, 1166 Oak St. FREE

Gateway Toastmasters, 6:30pm, Lane Community College, 4000 E. 30th Ave. FREF

Adult Children of Alcoholics, 7pm, United Methodist Church, 440 Maxwell Rd.

Geeks Who Drink, 7pm, Spectrum, 150 W. Broadway. FREE

**HEALTH** Tai Chi: Moving for Better Balance (ages 18+), 6:30pm, Willamalane Adult Activity Ctr., 215 W. C St., Spfd. \$7-9.

LECTURES/CLASSES Science Pub! Biodiversity vs. Industrial Mining, 5pm-7pm, WildCraft Cider Works, 232 Lincoln St. FRFF

Science Pub - Water Management in the Southern Willamette Valley and Mid-Coast, 5pm-7pm, Axe & Fiddle, 657 E. Main St., Cottage Grove.

Discover your Watershed Science Pub: Middle Fork's Most (un)Wanted Weeds, 6-8 pm, Hilltop Bar & Grill, 35831 OR-58 #2, Pleasant Hill. FREE

Birds of Northern Tansania, 7:30-9pm, Eugene Garden Club, 1645 High St. FREE

Spring Break Camp - Give My Regards to Broadway! continues. See Monday.

#### OUTDOORS/RECREATION

Running Group, 4 miles, 6pm, Tap & Growler, 207 E. 5th Ave. FREE

Shuffleboard & Foosball Tournament, 6pm, The Barn Light, 924 Willamette St. FRFF

WDYK Trivia w/ Dom, 7pm, Shooter's Pub & Grill, 2650 River Rd. FREE

WDYK Trivia w/ Kevin, 7pm, Pour House, 790 Blair Blvd. FREE

SOCIAL DANCE Ballroom Dance Fundamentals, 6:45pm, Willamalane Adult Activity Ctr., 215 W. C St.,

### WEDNESDAY

MARCH 27

SUNRISE 7:03AM ; SUNSET 7:33PM AVG. HIGH 49 ; AVG. LOW 35

**COMEDY** Wednesday Night Fight Mic, 7:30pm, The Drake, 77 W. Broadway. FREE

FILM Movie Appreciation Group: The Devine Order, 1pm, Willamalane Adult Activity Ctr., 215 W. C St., Spfe. FREE

Michelangelo: Love & Death, 6pm, Bijou Art Cinemas, 492 E. 13th Ave. \$8. **GATHERINGS** Overeaters Anonymous, 8am, First Christian Church, 1166 Oak St. FREE

Protect Yourself From Intrusive Online Marketing, 5:30pm, Eugene Downtown Library, 100 W. 10th Ave. FREE.

Co-Dependents Anonymous, women-only 12-step meeting (infants allowed), 6-7pm, St. Thomas Episcopal Church, 1465 Coburg Rd. FREE

Eugene City Club Community Spotlight Presents Connor Gabor, 6pm, Tsunami Books, 2585 Willamette St. FREE

NAMI Connection Survivors of Suicide Attempts, 6pm, NAMI Resource Ctr., 2411 Martin Luther King Jr Blvd. FREE

WildCAT General Meeting, 6pm, Cascadia Wildlands, 120 Shelton McMurphey Blvd. FRFF

NAMI Connection (Peer Support), 6:30pm, New Winds Apartments Community Room, 750 Lauren St. Florence. FREE

Board Candidate Forum, 7:30pm, WOW Hall, 291 W. 8th Ave. FREE

**HEALTH** White Bird Clinic offers free drop-in counseling continues. See Thursday, March 21.

KIDS/FAMILY Nearby Nature No School Day Adventure: Paws, Claws & Jaws, 8:30am: 3pm, Alton Baker Park, 622 Day Island Rd. \$45-50. Call 541-687-9699, ext. 2 to register.

Preschool Storytime, 10:15am & 11am, Eugene Downtown Library, 100 W. 10th Ave. FREE Elephant & Piggie Party, 1pm, Eugene Downtown Library,

Family STEAM, 4pm, Eugene Public Library Sheldon Branch. FREE

100 W. 10th Ave. FREE.

**LECTURES/CLASSES** Dharma Gathering - Riding the Waves of Uncertainty, 6:30pm, Open Sky Shambhala, 783 Grant St. \$5 sug. don. Spring Break Camp - Give My Regards to Broadway! continues. See Monday.

**ON THE AIR** The Jazz Cafe, 4pm, Whirled Pies, 199 W. 8th Ave. FREE.

tory Trivia Night, 5:30pm, 5th Street Public Market, 296 E. 5th Ave. FREE

Trivia w/ Ty Connor, 6:30pm, Ninkasi Tasting Room, 272 Van Buren St. FREE

SOCIAL DANCE Ballroom Dancing (ages 18+), 7:45pm, Willamalane Adult Activity Ctr., 215 W. C St., Spfd. First class FREE, then \$5-6 drop-in.

**TEENS** Welcome to D&D, 3pm, Eugene Downtown Library, 100 W. 10th Ave. FREE.

THEATER Damascus - Preview, 7:30 pm, Oregon Contemporary Theatre, 194 W. Broadway. pay what you can.

#### THURSDAY MARCH 28

SUNRISE 7:01AM; SUNSET 7:34PM AVG. HIGH 49; AVG. LOW 35

BENEFIT Pints for a Cause: Cascades Raptor Ctr., 5pm, Ninkasi Tasting Room, 272 Van Buren St. \$1 from every draft product sold in the Tasting Room will be donated to the Cascades Raptor Ctr.

FILM Plank Town Presents: The Dark Crystal, 6:30pm, Wildish Community Theater, 630 Main St., Spfd. FREE

Beauty Is Embarassing, 7pm, Maude Kerns Art Ctr., 1910 E. 15th Ave. FREE

**GATHERINGS** NAMI Connection Group (Peer Support), 1pm, Lane County Behavioral Health Dervices, 2411 Martin Luther King Jr Blvd. FREE

NAMI Mindfulness Group, 4pm, NAMI Resource Ctr., 2411 Martin Luther King Jr BIVd. FREE

NAMI Family Support Group, 5pm, NAMI Resource Ctr., 2411 Martin Luther King Jr Blvd. FREE

NAMI Friends & Family Support Group, 6pm, 1720 34th St., Florence. FREE NAMI LGBTQIA+ Connection Group, 6pm, Lane County Behavioral Health Services, 2411 Martin Luther King Jr Blvd. FREE

**HEALTH** White Bird Clinic offers free drop-in counseling continues. See Thursday, March 21.

**LECTURES/CLASSES** The Accidental Activist, 7pm, First United Methodist Church Eugene, 1376 Olive St. FREE

Spring Break Camp - Give My Regards to Broadway continues. See Monday.

OUTDOORS/RECREATION
Categorically Correct Trivia

w/ Elliot Martinez, 6:30pm, The Oregon Wine LAB, 488 Lincoln Street. FREE.

WDYK Trivia w/ Alan, 7pm, Gateway Grill, 3198 Gateway St., Spfd. FREE

Cards Against Humanity w/ Charley, 8pm, Brew & Cue, 2222 State Hwy. 99 N. FREE.

WDYK Trivia w/ Kevin, 8pm, Trev's, 1675 Franklin Blvd. FREE

**SOCIAL DANCE** English & Scottish Dancing continues. See Thursday, March 21.

Salsa Bachata Reggaeton continues. See Thursday, March 21.

THEATER Damascus, 7:30pm, Oregon Contemporary Theatre, 194 W. Broadway. \$20-40.

No Shame Theater Workshop continues. See Thursday, March 21.

The Sloth Storytelling Hour continues. See Thursday, March 21.

#### **ATTENTION**

Due date for calendar listings is the Thursday before the Thursday issue in which you would like your event published. For example, if you likie to be included in our April 4 edition, please visit www.eugeneweekly.com/calendar/event/add & submit by Thursday, March 28 at noon. For questions, email cal@eugeneweekly.com.

#### movies

# It's All Cotton Candy

THE THIN BLUE LINE IS ERASED IN DIRECTOR S. CRAIG ZAHLER'S GLORIOUS HEIST FILM DRAGGED ACROSS CONCRETE

By Rick Levin

eeping things simple, let's assign the most recent advent of American independent cinema to a single movie, Steven Soderbergh's 1989 debut *Sex, Lies, and Videotape*. Granted, this is a somewhat arbitrary designation, and yet that stark, downbeat film seems, in retrospect, to have heralded a new generation of auteur filmmakers who, forsaking big budgets and formulaic hash, worked to re-establish movies as true art without losing one jot of their entertainment value.

Along with Soderbergh came a slew of young filmmakers who, for all their renegade techniques and streetwise hep, looked like the second coming of Roger Corman's kids: Gus Van Sant, Quentin Tarantino and Richard Linklater, to name but a notable few. Like Martin Scorsese and Robert Altman before them, these innovative directors injected their work with a raw energy and instinctive intelligence that helped re-establish film as a legit form of avant-garde pop art.

And, as Tarantino, Van Sant and others of their ilk have entered the mainstream, the risk and revelation they first confronted us with have been absorbed and neutralized, their stylishness turned into cinematic tropes we all know like the back of our hand.

Watching writer/director S. Craig Zahler's latest film, Dragged Across Concrete, I felt the same jolt of excitement I received when I came across Tarantino's Reservoir Dogs in 1992. Unlike Tarantino's excellent heist film, however,



which unspools in flashbacks with an unhinged energy, Zahler's heist caper takes its sweet time, delivering itself unto a remorseless wrenching up of suspense that explodes only after every side street and alleyway is investigated.

"It's a bad idea," Anthony Lurasetti (the inimitable Vince Vaughn) tells his partner, Brett Ridgeman (Mel Gibson). "It's bad for you and it's bad for me. It's bad like lasagna in a can." These two New York cops, having been suspended after a video of their recent "brutal" arrest has been released to the media, are contemplating robbing a big-time criminal they've been tipped off to. They have their reasons. Everybody in *Dragged* has his reasons, and they are neither good nor bad.

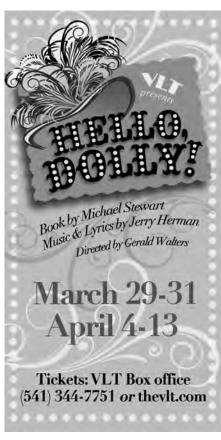
One of the unusual strengths of this film is precisely that: It delves with intimate detail into the humanity of each character, revealing the social and economic forces that drive them, individually and collectively, to such desperate measures. A sticky web of fate catches up each person involved in this intrigue, until actions are revealed as being at once inevitable and avoidable — the cosmic compound error of life itself. And as that web slowly collapses upon itself over the course of the film — delving into narratives that seem pointless until their point is devastatingly driven home — you find yourself rooting for everyone and no one.

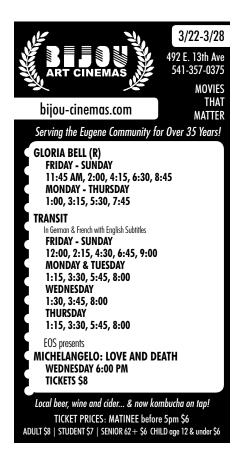
The cast is fantastic — especially Gibson, who delivers his best performance in years. The dialogue is blistering, and so beyond that pale of propriety that it gives Martin McDonagh a run for his money. Zahler's pacing is patient

and yet jittery, like watching a high-speed, multi-vehicle wreck in excruciating slow motion; he trusts the audience to trust him, which is a rare quality in a young director. The whole look and feel of the film is shadowy and decayed, shot through with a sense of cosmic reckoning — imagine Michael Mann's vision of L.A. minus the steely surfaces and neon shine, and you're approaching Zahler's perspective on the modern urban jungle.

Side characters appear and disappear, some for good, while others suddenly reappear with a new, startling significance. One such is Henry Johns (Tory Kittles, so good), an ex-con who becomes a driver in the heist the cops accidentally stumble upon. Johns, struggling to support his strung-out mother and disabled brother, becomes the mirror image of Gibson's character, a financially strapped cop with a sick wife and aggrieved teenaged daughter who can't afford to move his family from their besieged neighborhood.

"It's all cotton candy," Vaughn's character says several times, a statement that takes on an increasingly ominous meaning as the plot unfolds: Like that spun confection, the sweetness disappears, leaving corrosion in its wake. Dark, violent and, at times, wickedly funny, Zahler's film harkens to the golden era of independent film—from Dog Day Afternoon to The French Connection, from The Wild Bunch to Taxi Driver—though it's hardly an exercise in simple nostalgia. Dragged Across Concrete is very much of the here and now: an existential crime thriller whose slow boil signals a social breakdown that feels all too real. (Broadway Metro)









EUGENEWEEKLY.COM



# A Force of Nature

LUCINDA PARKER RETROSPECTIVE AT HALLIE FORD SHOWS PORTLAND PAINTER'S WORK THROUGH HALF A CENTURY

By Ester Barkai



'MEASURING NATURE' BY LUCINDA PARKER

ucinda Parker doesn't have a contact or use email. In this day and age that seems unusual, but upon seeing her art, it sort of fits.

The art in *Lucinda Parker: Force Fields* echoes a different era — in fact, several eras. Steeped in traditions of modernism — color field painting, abstract expressionism, cubism — her paintings are large, gestural and dynamic.

Walking through this retrospective, which spans her career from the 1950s up to the 2010s, feels like moving through these parts of art history in the flesh.

Instead of landscapes of Europe, though, we get paintings of subjects closer to home, in the U.S. and particularly Oregon.

Parker earned her BA from Reed College and the Pacific Northwest College of Art in Portland. Besides her retrospective at the Hallie Ford Museum of Art in Salem, she also has work on display at the Jordan Schnitzer Museum of Art in "Visual Magic: An Oregon Invitational," a show featuring artists who began their careers in Oregon during the 1960s and '70s.

In her teenage years Parker often painted self-portraits, as do many artists at the start of their careers. Even in her most realistic work in the exhibit, "Self-Portrait," which she painted at about 16, she looks at you through the wonderfully heavy hand of her medium. Parker was still in high school but, even then, she wasn't timid in her approach to oil painting.

The blurb beside "Self-Portrait" describes the "young artist staring at herself and at what might lie ahead." Maybe so. Maybe the young artist was thinking about the future, but she has on her face the same expression you see in portraits of Picasso, van Gogh or Rembrandt — that of someone intensely trying to describe what they see.

The only other work from her adolescence in the show, "Waterfall at Garland Pond, Putney, Vermont" (1959-1960), is a landscape. Though realistically approached in terms of recognizable subject matter, the way she applied paint in layers, and at different angles to represent water moving, speaks to the direction she

would take as an abstract artist, and later as an artist whose goal was to work toward "meaning."

That is a term used by her to reference painting recognizable things. The elements of her future work are all here: landscape as subject matter, abstract forms representing nature, the gestural, dynamic and sculptural application of paint.

Titles can be especially important for abstract art. They are a way for the artist to give us a clue. That's just



'SELF PORTRAIT' BY LUCINDA PARKER

IN HER TEENAGE YEARS PARKER OFTEN PAINTED
SELF-PORTRAITS, AS DO MANY ARTISTS AT THE
START OF THEIR CAREERS. EVEN IN HER MOST REALISTIC
WORK IN THE EXHIBIT, 'SELF-PORTRAIT,' WHICH SHE
PAINTED AT ABOUT 16, SHE LOOKS AT YOU THROUGH THE
WONDERFULLY HEAVY HAND OF HER MEDIUM.

what Parker says she did with her painting "Cythera's Gift" (1985).

The reference to Greek mythology is a sample of her fondness for literature. Her titles often play with language. Her 1989 painting "Sur Peint," for instance, references two languages, French for "painted on" and English for "serpent."

"Measuring Nature" (1999) is a more straightforward title. For isn't that what artists do, whether depicting landscapes or portraits, or even abstractions — describe what they perceive in nature, even when that perception is their own response? That painting is hung with "Radicle" (1999), done the same year and with the same dimensions and format. They "go together," according to Parker.

The museum suggests they are companion pieces as well because of their subject matter: "They both deal with sweeping forms suggesting forces of nature that confront, nonetheless, wiry apparatuses for measure and calibration, perhaps for the harnessing of natural energy."

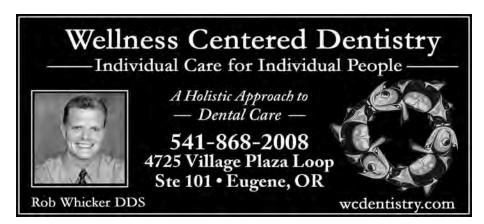
The abstract forms in "Measuring Nature" do seem to sweep, as if they're moving up, on their way to somewhere else. They are barely contained in what appears to be a field of dark space, and the wiry apparatus mentioned above is a frail device next to the comparatively large and looming figures before it.

"Measuring Nature" and "Radicle" perhaps served as the inspiration for the "Force Fields" in the title for this retrospective. They could also serve to inspire our consideration of Parker's life as an artist. She has been a force of nature since that first self-portrait in the 1950s.

Peering out at herself from beneath the layers of paint as a teenager, up to her most recent cubist-inspired efforts, she has been putting in the effort to measure the world around her, to describe it with color and gesture and design. Exploring genres, moving from abstract to content or "meaning," experimenting with techniques for applying her medium — her career so far has been bold and on the move, never still.

Lucinda Parker, Force Fields is at the Hallie Ford Museum at Willamette University until March 31. Parker also has paintings in Visual Magic at the Jordan Schnitzer Museum of Art at University of Oregon until May 12.





# MUSIC

#### THURSDAY

MARCH 21 5TH STREET PUBLIC

BARNLIGHT Karaoke w/

**BEERGARDEN** Robert DEXTER LAKE CLUB Karaoke w/ Jared-7pm;

**HULT CENTER** Eugene Symphony: Dr. Atomic & Brahms—7:30pm; \$12.50-

LUCKEY'S The Grateful Dead Family Jam-10pm;

**MAC'S NIGHTCLUB &** 

Pianos—7pm; n/c MCDONALD THEATRE

Space Jesus, Buku, Sayer, Huxley Anne—7pm; \$22-27 OLD NICK'S PUB Sunny

TERRITORIAL VINEYARDS The Porch

Band—7pm; n/c
THE JAZZ STATION Polynomial Trio—7:30pm;

WILDISH COMMUNITY THEATER Hawai Live: Nā Hoa & Kamakakehau Fernandez-7pm; \$17-30

WHIRLED PIES Rick Zar-

#### **FRIDAY**

MARCH 22 **AXE & FIDDLE** Curtis Salgago—8:30pm; \$20 DUCK BAR & GRILL

**GRIDIRON GRILL & TAP** 

9pm; n/c

LUCKEY'S Has/Will, The Living Skins, Alex Pedrick-10pm; \$5

JERSEY'S Karaoke w/ Sassy Patty—8pm; n/c MAC'S NIGHTCLUB &

**RESTAURANT** Soulicious-MCDONALD THEATRE

Citizen Cope, G. Love & Special Sauce—7pm; \$36-

MOE'S Julia Timphony w/ Barbara Dzuro & Jack Niederman—7:30pm; n/c MOE'S Barbara Dzuro & Jack Niederman—6pm; n/c MULLIGAN'S PUB Jason Hittle & Gringo Mariachi-

O'DONNELL'S Karaoke w/

**OREGON WINE LAB** Live Music w/ Rob Tobias—7pm; SAGINAW VINEYARD SAM BOND'S BREWING

Corwin Bolt & The Wingnuts—7pm; n/c

SAM BOND'S GARAGE Intuitive Compass 9:30pm; \$6

SWEET CHEEKS WINERY TERRITORIAL

VINEYARDS The Eric Richardson Trio—7pm; n/c THE DUCK BAR Karaoke w/ Freezy B-8pm; n/c

THE JAZZ STATION Amy -7:30pm: \$12

THE O BAR & GRILL Karaoke w/ KJ Fluffs—9pm: THE SHEDD Antonio

Sanchéz & Migration-7:30pm; \$34-38 WHIRLED PIES Uncle Stumbles—6pm; n/c; Diggin' Dirt & Far Out

West—9:30pm; \$10 WILDCRAFT CIDER WORKS Blue Lotus w/ Spyn Reset—7pm; \$8-10

WOW HALL The Garcia Project (Recreating Jerry Garcia Band shows from 1976-1995)—8pm; \$20-25

#### **SATURDAY**

MARCH 23 BEERGARDEN Jessy Bird & the Desert Sage— 7:30pm: n/c

**EUGENE DOWNTOWN** LIBRARY Copacetic

LUCKEY'S Sam & The Courtesy Clerks—10pm; \$5 MAC'S NIGHTCLUB & RESTAURANT Steve Benavides & Haywire-

POURHOUSE TAVERN SAM BOND'S BREWING Jim Carr—7pm; n/c

SAM BOND'S GARAGE Flipside, A Hot Mess, Sweet N Juicy—9:30pm; \$5

TERRITORIAL VINEYARDS Jesse Boden

THE BREWSTATION Charming Disaste 4:30pm; n/c

THE DUCK BAR & GRILL Ozone Baby-9pm; n/o

THE JAZZ STATION Ken

TWISTED DUCK Karaoke WHIRLED PIES One More

Saturday Night—n/c before 9pm; \$10 at 9pm

WILDCRAFT CIDER WORKS Scoob (Michael Kay) w/ Special Guests— 7pm; \$5

#### **SUNDAY**

MARCH 24 HAPPY HOURS Karaoke w/ Crystal—7pm; n/c

MCDONALD THEATRE Dave Mason & Steve Cropper—7pm; \$39-175

RIVER STOP RESTAURANT Open Jam Session w/ Brian Chevalier & Tim Donahue—6pm; n/c

SAM BOND'S GARAGE Penny Opry, Rainy Eyes-8pm; \$5

THE JAZZ STATION Sunday Learners Jam hosted by Jon Corona—7:30pm;

WILDCRAFT CIDER WORKS Cosmic Strings-

#### MONDAY

MARCH 25 OLD NICK'S PUB Irish Jam & Service Industry Night! 6pm; n/c

SAM BOND'S GARAGE Richard Crandall & Friends—8pm: n/c

THE DUCK BAR Karaoke

#### TUESDAY

MARCH 26 MAC'S NIGHTCLUB & RESTAURANT Rooster's Blues Jam—7pm; n/c

MULLIGAN'S PUB Steve Ibach-8:30pm; n/c

RATTLESNAKE BBQ AT THE DEXTER LAKE CLUB Acoustic Night on Taco Tuesdays—6pm; n/c

SAM BOND'S GARAGE Bluegrass Jam—9pm; n/c
THE COTTAGE EVENTS VENUE Jazz Jam—6:30pm;

WHIRLED PIES Acoustic

#### WEDNESDAY

MARCH 27

CHOW David Mitchell — Jerry Gleason Jazz Guitar Duo —6:30pm; n/c

LUCKEY'S Groove Sessions w/ the Groove Crew—10pm; \$3

MAC'S NIGHTCLUB & RESTAURANT Inner Limits—6pm; \$6

THE JAZZ STATION Jammin' w/ the Pro 7:30pm; \$3-5

THE PUBLIC HOUSE Still

## Two of a Kind

L.A. DUO KOLARS **RETURNS TO EUGENE** 

By Will Kennedy

hen she was a little girl, Lauren Brown, percussionist with Los Angeles duo Kolars, was about to go on stage for a dance recital, but her young dance partner, with whom she'd rehearsed the routine.

supposed to do?' I still had to go out there."

panicked at the last minute and couldn't go on. "She started crying," Brown remembers of the fateful performance. "I was thinking, at 8, 'What am I

Brown did the whole routine solo, learning one of the most fundamental rules of show business: The show must go on. It's a principle she remembers as a professional musician to this day, whether performing for 10 people or a thousand, she says.

I'm talking on the phone with Brown and Rob Kolar, singer and guitarist in Kolars, from SXSW in Austin. where the musicians are set to perform.

On March 28, Kolars returns to Eugene in support of their 2017 self-titled release. Last year, the band shared a stage with Shakey Graves in a sold-out show at McDonald Theatre.

Kolar and Brown have been friends for a while, playing in a variety of music projects. They even dated briefly. Kolar remembers the minute he met Brown.

"Lauren rolled in in a leather jacket and started



whipping everyone's ass at pool," Kolar says. "Who is this girl?" he thought. "That was the beginning of the friendship."

The pair played together previously in the indie-folk band He's My Brother She's My Sister, and it was in this earlier project that Brown developed her unique "tap dancing" style of playing drums.

"The way Lauren plays drums lends itself to being a front person," Kolar says, describing Brown's approach to her instrument as a mix of Mo Tucker from the Velvet Underground and Fred Astaire.

As guitarist and singer, "it isn't like I'm the front person" in the band, Kolar says. "We share that duty."

While Brown got into music via dance, Kolar at a young age fell in love with the music of Bob Marley, Elvis, Eddie Cochran and punk. "I wanted to sing," he says, "but didn't have this pure singing voice. Punk gave me this ability to express myself."

After a protracted break from performing, Brown and Kolar decided they wanted to get back at it, this time as a duo. "It was a little daunting at first," Kolar says. "Only the two of us - will we be enough?"

"In other bands, we were looking to the past," he says, and while Kolars does incorporate modern technology and production value in what they do, they also keep "that live rock 'n' roll flare that we love," he says -akinetic, sometimes instrumental stew of swinging rockabilly, classic country, surf rock and '60s kitsch. It's an arithmetic that, a little like The Black Keys, manages to be both retro and thoroughly modern.

"Our goal was really to have fun," Brown says. "Musically, we don't want to be locked into any one genre. Let's not put any kind of label on it - let's combine everything we love about music. What can we do to create something new?" ■

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#### BROOKLYN-BASED FOLK-NOIR DUO PLAYS COTTAGE GROVE

By Will Kennedy

he Brew Station & Coast Fork Feed in Cottage Grove features beer, food, animal feed and live music. If there was ever a more "you know you're in Oregon when" kind of combo, I don't know what that would be.

"Hopefully people will feel comfortable enough to bring their horse," says Jeff Morris, half of the Brooklyn-based Gothic cabaret folky-noir duo **Charming Disaster**.

In fact, Charming Disaster may just add animal feed to their tour rider, Ellia Bisker jokes.

The duo is touring the Northwest in advance of their new album, SPELLS + RITUALS, out this June.

This will be Charming Disaster's third album, and each song is like a spell or ritual inspired by folklore and mythology, as well as true crime and books, I'm told. The pair lists Edward Gorey, Tim Burton, Raymond Chandler and the murder ballads of the Americana tradition as influences.

"Each song is its own little narrative," Bisker says, with a little of the deadpan acoustic punk of Jonathan Richman, as well as the arch theatricality of Amanda Palmer.

Album-track "Baba Yaga" has the galloping backbeat of classic country, Bisker whoopin' and hollerin' like a cowhand driving the cattle home.

Elsewhere, the Sondheim-esque "Belladonna Melodrama," has Bisker and Morris singing a tale of poisoned daggers, lovers escaping to sea under cover of darkness, and avenging the good name of an unjustly killed father. It's dark but also campy stuff, careful to never take itself too seriously.

"I think I was raised to have a macabre sense of humor," Bisker says. "I love the Addams Family. I was destined for this from the very beginning. Humor is the only way to deal with mortality. How else can you deal with these things? They're realities."

"That grin is just the skull looking back at you," Morris says, adding that without that sense of humor, Charming Disaster would just be goth-emo. "But that's not our aesthetic."

Bisker and Morris say their songwriting is a collaborative process that's evolved a lot over the years. These days, one musician brings the other a seed of a song, according to Bisker.

"It's very exciting to have a collaborator that will come to you and say, 'I have this idea," she says. And this collaborative process works because of an implicit trust between the songwriters.

Morris says: "I feel very comfortable showing Ellia all these ugly bumps."

He adds that they make each other mixed tapes, talk about books and attend art exhibits.

"We do a lot to cultivate that mind meld," he continues. "We spend so much time together touring."  $\,$ 

SPELLS+RITUALS isn't even quite out yet, and the duo is already working on new

music.

"We're pretty prolific," Bisker says. "We're working on a couple new songs right now."

One new song is about falling asleep in the snow, something you're warned never to do. "It would be fun to have a Charming Disaster song about falling asleep in the snow," Bisker says.

### The Sound of Politics

MUSIC INSPIRED BY POLITICS AND WAR TAKES THE MUSIC THRONE IN EUGENE

By Brett Campbell

choice for destroying life, nuclear weapons were the go-to. The man most responsible for turning them into potential planet killers was the anguished central figure in Pulitzer Prize-winning American composer John Adams' 2005 opera Dr. Atomic: American physicist J. Robert Oppenheimer, who supervised the Manhattan Project, which created the nuclear bombs that destroyed Hiroshima and Nagasaki.

Based on Richard Rhodes' book The Making of the Atomic Bomb, the story of a great scientist's Faustian bargain seemed a perfect subject for contemporary opera by one of the best known modern composers.

I attended the world premiere in San Francisco just before flying to New York for a conference that included New Yorker writer Alex Ross, who'd just written an admiring profile of Adams as he prepared for the premiere. When Ross asked how it went, I had to tell him the overlong original production failed to ignite onstage, even when choreographer Lucinda Childs sent dancers sprinting across the stage for no apparent reason in a desperate attempt to inject some action to dispel the dramatic inertia.

What did work was Adams's tense, urgent music, inspired by everything from minimalism to the science fiction movie sounds of the 1950s. He later assembled its best music into a symphony, which you'll hear at the Eugene Symphony's concert Thursday, March 21, at the Hult Center's Silva Hall, along with Robert Schumann's Manfred Overture and another Romantic classic, Brahms's passionate violin concerto, starring rising prodigy Julian Rhee.

While Adams took on a political and moral crisis from the last century, Grammywinning composer/drummer Antonio Sánchez, who performs Friday, March 22, at The Shedd, addresses one of today's most pressing concerns: immigration.

Sánchez studied classical piano at his native Mexico's National University, then matriculated at two of the finest U.S. music education institutions: Berklee College of Music and New England Conservatory. Since his move to New York in 1999, he's become a major figure on the jazz scene, collaborating with some of today's top jazz artists like Pat Metheny, Chick Corea and Joshua Redman, with a side career in film scoring (including *Birdman*) and an electronica-and-drums project.

As an immigrant (he named his band Migration years before the current crisis), Sánchez has been passionate about Republicans' recent political attacks on refugees.

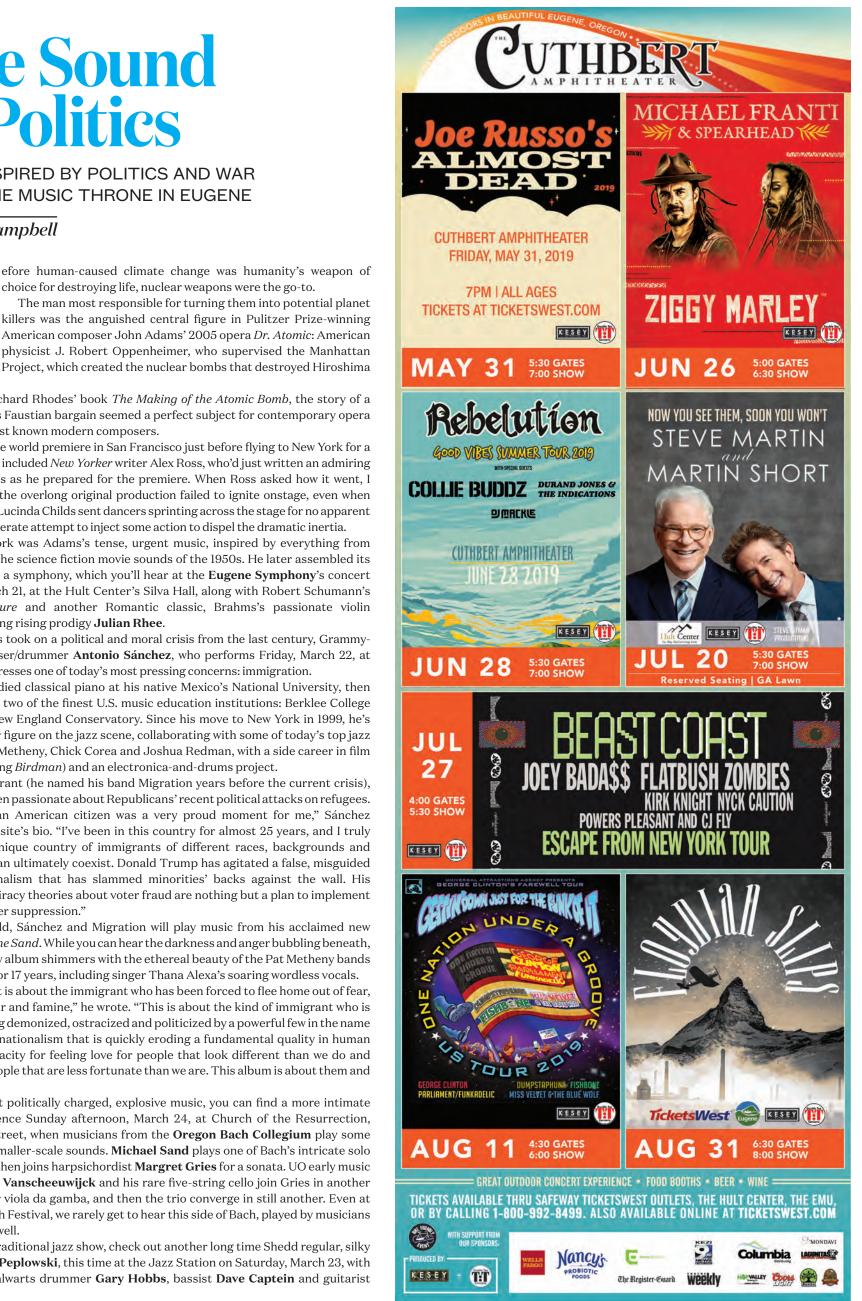
"Becoming an American citizen was a very proud moment for me," Sánchez says on his website's bio. "I've been in this country for almost 25 years, and I truly believe it's a unique country of immigrants of different races, backgrounds and religions that can ultimately coexist. Donald Trump has agitated a false, misguided sense of nationalism that has slammed minorities' backs against the wall. His constant conspiracy theories about voter fraud are nothing but a plan to implement widespread voter suppression."

At The Shedd, Sánchez and Migration will play music from his acclaimed new album Lines in the Sand. While you can hear the darkness and anger bubbling beneath.  $much\ of\ the\ new\ album\ shimmers\ with\ the\ ethereal\ beauty\ of\ the\ Pat\ Metheny\ bands$ he's anchored for 17 years, including singer Thana Alexa's soaring wordless vocals.

"This project is about the immigrant who has been forced to flee home out of fear, persecution, war and famine," he wrote. "This is about the kind of immigrant who is  $constantly \ being \ demonized, ostracized \ and \ politicized \ by \ a \ powerful \ few \ in \ the \ name$ of a misguided nationalism that is quickly eroding a fundamental quality in human beings: the capacity for feeling love for people that look different than we do and empathy for people that are less fortunate than we are. This album is about them and their journey.'

After all that politically charged, explosive music, you can find a more intimate musical experience Sunday afternoon, March 24, at Church of the Resurrection, 3925 Hilyard Street, when musicians from the Oregon Bach Collegium play some of J. S. Bach's smaller-scale sounds. Michael Sand plays one of Bach's intricate solo violin partitas, then joins harpsichordist Margret Gries for a sonata. UO early music specialist Marc Vanscheeuwijck and his rare five-string cello join Gries in another Bach sonata for viola da gamba, and then the trio converge in still another. Even at the Oregon Bach Festival, we rarely get to hear this side of Bach, played by musicians who know it so well.

For a more traditional jazz show, check out another long time Shedd regular, silky clarinetist Ken Peplowski, this time at the Jazz Station on Saturday, March 23, with Oregon jazz stalwarts drummer Gary Hobbs, bassist Dave Captein and guitarist Dan Faehnle. ■



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### The Art of the Album

AN EXHIBIT AT THE UO LOOKS AT LATE 20TH-CENTURY LATINX ALBUM COVERS

By Ester Barkai

hen I was in high school, people cruised Van Nuvs Boulevard for fun. I would now consider driving in bumper-to-bumper traffic - going nowhere - a totalbummer. Teenagers thought it was fun, although I'm not sure how much those driving lowrider cars at the time thought any of this would end up in an art museum.

Think again. The Visual Clave exhibit at the Jordan Schnitzer Museum of Art through April 21 would like you to consider the album cover of I Wanna Be A Low Rider / Low Rider Fever (1980) in terms of cultural expression.

Organizers of the exhibit — Philip Scher, University of Oregon professor of anthropology and folklore and public culture, and Pablo E. Yglesias, Cuban-American musician and artist - would like you to critically consider all the album covers on display in terms of cultural identity.

Visual Clave: The Expression of the Latino/a Experience through Album Cover Art: 1940-90 was inspired by Yglesias' 2005 book Cocinando: 50 Years of Latin Album Cover Art. Most if not all of the albums come from his private collection. Though this is an academic exhibition, asking you to think critically about items you'd otherwise be handling in a used record shop, knowing it came out of his collection makes it personal as well.

Discussion of music and art, history and culture are presented through album covers. The theme of dance isn't confined to a particular era. Baila Que Baila: Join the Dance introduces a handful of album covers whose release dates span decades, perhaps because dance, as the show tells us, is central to music with African roots. These origins can be "life-affirming, communal, ritualistic, ecstatic and trance-inducing."

Agua! Agua! is an album that features Antobal's Cuban All-Stars and claims to be "the ultimate in Cuban rhythm!" The picture on the cover is of a man in a suit, an audience member, being enticed by a scantily clad female dancer. He stands at his table with arms  $enthus iastically \, reaching \, towards \, her. \, There \, is \, another \,$ man on the floor, wearing clothes of a performer, amazed at the spectacle. This illustration does indeed seem to present ecstatic and trance-inducing behavior.

Standing beside me at the museum were a man and woman who laughed out loud at the cover. Maybe it was because the woman portraved on the cover was nearly nude while the men were fully clothed. Maybe it was the shock of being confronted with aesthetics from a different time (1959). No doubt the couple appreciated the cover, but I believe they were appreciating it ironically.

"Let's see, under what circumstances do I kneel?" the man said to the woman, as if he couldn't ever imagine being brought to his knees by anything.

The large majority of album covers address politics of the day as seen from the Latinx and Chicanx point of view. Albums such as Free by La Protesta (1970) and Justicia by Eddie Palmieri (1969) reflect the struggle made at the time to attain civil rights. And Azteca, for example, with its wonderfully illustrated Aztecinspired calendar including piano keys, show that the musicians were embracing their native identity.

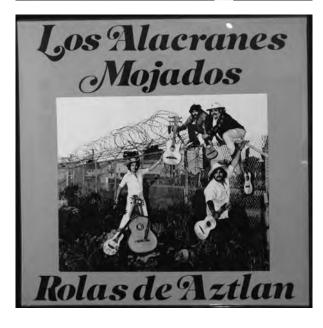
"Clave," I learned, refers to the African-inspired beat found in such styles as the mambo, cha-cha and rumba. Music playing in the background, exhibiting the auditory clave, might make you want to dance along as you think critically about the visual. But make no mistake; this show focuses on the visual.

Some album covers from the past seem particularly relevant to the moment we're in now. The cover to West Side Story: The Original Soundtrack Recording (1961) reminded me that a remake of West Side Story is in the works with original cast member Rita Morena, who was apparently the only Latina lead in the original movie.

The album cover that struck me as most timely is Rolas de Aztlán by Los Alacranes Mojados (1979). It features a black and white photograph centered against an orange background. In the photograph are four men carrying guitars. Two men stand on one side of a barbed wire fence while the other two climb over. All of the men look straight at the camera, so they're not really crossing the border. They're posing for a picture. And the picture says: We're here to play music.■







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ESTATE OF FLORENCE ELEANOR SCHRUMM NOTICE TO INTERESTED PERSONS CASE NUMBER: 19PB02011 Notice: The Circuit Court of the State of Oregon, for the County of Lane, has appointed the undersigned as Personal Representative of the Estate of Florence Eleanor Schrumm, deceased. All persons having claims against said estate are required to present the same, with proper vouchers to the Personal Representative at 3040 Commercial St. SE Ste. 120, Salem, OR 97302 within four months from the date of first publication of this notice as stated below, or they may be barred. All persons whose of Oregon, for the County of Lane, has this notice as stated below, or they may be barred. All persons whose rights may be affected by this proceeding may obtain additional information from the records of the court, the Personal Representative, or the Attorney for the Personal Representative. Dated and first published March 21, 2019. PERSONAL REPRESENTATIVE Michael Peter Schrumm 7480 Central Road Hornsby Island, BC, Canada VOR 120 Phone: Island, BC, Canada VOR 120 Phone: 250.204.2245 ATTORNEY FOR PERSONAL REPRESENTATIVE Adam Famulary, OSB 133556 3040 Famulary, OSB 133556 3040 Commercial St. SE Ste. 120 Salem, OR 97302 Phone: 503.863.2732 Fax: 971.770.0450 Email: famularylaw@

IN THE CIRCUIT COURT OF THE STATE OF OREGON FOR BENTON COUNTY Case No. 18PB09429 NOTICE TO INTERESTED PERSONS in the matter of the ESTATE OF DANIEL GORDON TAYLOR, Deceased. NOTICE IS HEREBY GIVEN that Ronald L. Sperry III has qualified and been appointed as the Personal Representative of the estate. All persons having claims against the estate Representative of the estate. All persons having claims against the estate are hereby required to present them, with proper vouchers, within four months after the date of first publication of this notice, as stated below, to the Personal Representative, Ronald L. Sperry III, c/o DC Law, McKinney & Sperry, PC, P.O. Box 1265, Roseburg, 0R 97470. or the claims may be barred. 97470, or the claims may be barred. Dated and first published this 7th day of March, 2019. Personal Representative: Ronald L. Sperry III, OSB #091525, DC Law, McKinney & Sperry PC, PO Box 1265, Roseburg, OR 97470, Telephone: 541-673-4451 Fax: 541-673-1202

IN THE CIRCUIT COURT OF THE STATE OF IN THE CIRCUIT COURT OF THE STATE OF OREGON FOR LANE COUNTY Case No. 199B00409 NOTICE TO INTERESTED PERSONS in the matter of the ESTATE OF LINDA DELL PATRICK, Deceased. NOTICE IS HEREBY GIVEN that Ronald L. Sperry III has qualified and been appointed as the Personal Representative of the estate. All persons having claims against the estate. Representative of the estate. All persons having claims against the estate are hereby required to present them, with proper vouchers, within four months after the date of first publication of this notice, as stated below, to the Personal Representative, Ronald L. Sperry III, c/o DC Law, McKinney & Sperry, PC, P.O. Box 1265, Roseburg, OR 97470, or the claims may be barred. Dated and first published this 14th day of March 2019. Personal Representative: Ronald L. Sperry III, OSB #091525, DC Law, McKinney & OSB #091525, DC Law, McKinney & Sperry PC, PO Box 1265, Roseburg, OR 97470, Telephone: 541-673-4451 Fax: 541-673-1202

IN THE CIRCUIT COURT OF THE STATE OF OREGON FOR LANE COUNTY Case No. 19PB00427 NOTICE TO INTERESTED PERSONS in the matter of the Estate of 19PB00427 NOTICE TO INTERESTED PERSONS in the matter of the Estate of MARK STEVEN EWING, DECEASED NOTICE IS HEREBY GIVEN that Ronald L. Sperry III has qualified and been appointed as the Personal Representative of the estate. All persons having claims against the estate are hereby required to present them, with proper vouchers, within four months after the date of first publication of this notice, as stated below, to the Personal Representative, Ronald L. Sperry III, c/o DC Law, McKinney & Sperry, PC, P.O. Box 1265, Roseburg, OR 97470, or the claims may be barred. Dated and first published this 14th day of March 2019. Personal Representative: Ronald L. Sperry III, OSB #091525, DC Law, McKinney & Sperry PC, PO Box 1265, Roseburg, OR 97470, Telephone: 541-673-4451 Fax: 541-673-1202 541-673-1202

IN THE CIRCUIT COURT OF THE STATE OF OREGON FOR LANE COUNTY PROBATE DEPARTMENT, Case No:18PB08548 In the Matter of the Estate of KATHLEEN the Matter of the Estate of KATHLEEN JEANNE NEWTON, Deceased. NOTICE TO INTERESTED PERSONS: NOTICE IS GIVEN that Mary-Anne Linden and Douglas Newton have been appointed personal representatives of this estate. All persons having claims against the estate are required to present them, with vouchers attached, to the personal representatives c/o Andree N. Phelps, Attorney at Law, E3 Law Group, PO Box 728, Eugene, OR 97440, 541-221-1431, within four months of the date of first publication of this notice, 541-221-1431, within four months of the date of first publication of this notice, or the claims may be barred. All persons whose rights may be affected by the proceedings may obtain additional information from the records of the court, and the personal representative, or the personal representative, or the personal representative, attorney, Andree N. Phelps. Dated and first published March 7th, 2019. Personal Representative/s/ Mary-Anne Linden and Douglas Newton. Anne Linden and Douglas Newton.

IN THE CIRCUIT COURT OF THE STATE OF IN THE CIRCUIT COURT OF THE STATE OF OREGON FOR LINN COUNTY Case NO. 19PB00876 NOTICE TO INTERESTED PERSONS IN THE MATTER OF THE STATE OF ELIZABETH JEAN HILLMAN, Deceased. NOTICE IS HEREBY GIVEN that Ronald L. Sperry III has qualified and been appointed as the Personal Representative of the estate. All persons having claims against the estate are hereby required to present them, with proper vouchers, within four months after the date of first publication of this notice, as stated below, to months after the date of first publication of this notice, as stated below, to the Personal Representative, Ronald L. Sperry III, c/o DC Law, McKinney & Sperry, PC, P.O. Box 1265, Roseburg, OR 97470, or the claims may be barred. Dated and first published this 7th day of March, 2019 Personal Representative: Ronald L. Sperry III, OSB #091525, DC Law, McKinney & Sperry PC, PO Box 1265, Roseburg, OR 97470, Telephone: 541-673-4451 Fax: 541-673-1202. 541-673-1202

IN THE CIRCUIT COURT OF THE STATE OF OREGON FOR LINN COUNTY- JUVENILE DEPARTMENT IN the Matter of ISYBELLA KONKOLIS, A Child. Case No. 18JU03778 JDIS No. J18-0178 18JU03778 JDIS No. PUBLISHED SUMMONS TO PUBLISHED SUMMONS TO: RAYMOND FROST IN THE NAME OF THE STATE OF OREGON: A petition has been filed asking the court to establish jurisdiction under ORS 419B.100 for the above-named child. YOU ARE REQUIRED TO PERSONALLY APPEAR BEFORE the Linn County Circuit Court at 300 SW 4th Ave Albany, OR 97321, on the 19th day of April, 2019 at 1:15 p.m. to admit or deny the allegations of the petition and to personally appear at any sub-TO: RAYMOND and to personally appear at any sub-sequent court-ordered hearing. **Yo**u MUST APPEAR PERSONALLY IN THE MUST APPEAR PERSONALLY IN THE COURTROOM ON THE DATE AND AT THE TIME LISTED ABOVE. AN ATTORNEY MAY NOT ATTEND THE HEARING IN YOUR PLACE. THEREFORE, YOU MUST APPEAR EVEN IF YOUR ATTORNEY ALSO APPEARS. This summons is published pursuant to the order of the circuit court judge of the above-entitled court dated of the above-entitled court, dated March 12, 2019. The order directs that this summons be published once each week for three consecutive weeks, week for three consecutive weeks, making three publications in all, in a published newspaper of general circulation in Lane County, Oregon Date of first publication: March 21, 2019 Date of last publication: April 4, 2019 NOTICE READ THESE PAPERS CAREFULLY IF YOU DO NOT APPEAR PERSONALLY BEFORE THE COURT OR DO NOT APPEAR AT ANY SUBSEQUENT COURT-ORDERED HEARING, the court may proceed in your absence without COURT-ORDERED HEARING, the court may proceed in your absence without further notice and take jurisdiction of the above-named children either ON THE DATE SPECIFIED IN THIS SUMMONS OR ON A FUTURE DATE, and may make such orders and take such action as authorized by law. RIGHTS AND OBLIGATIONS (1) YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER. If you are currently represented by an attorney, CONTACT

YOUR ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY and you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Linn County Circuit Court at 300 SW 4th Ave Albany, Oregon 97321, phone number (541) 967-3848, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY Please retain one as soon information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, IT IS YOUR RESPONSIBILITY TO MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP HOUSED OF YOUR WHEREABOUTS. (2) If you contest the petition, the court will schedule a hearing on the allegations of the petition and order you to appear personhearing on the allegations of the petition and order you to appear personally and may schedule other hearings related to the petition and order you to appear personally. IF YOU ARE ORDERED TO APPEAR, YOU MUST APPEAR PERSONALLY IN THE COURTROOM, UNLESS THE COURT HAS GRANTED YOU AN EXCEPTION IN ADVANCE UNDER ORS 4198,918 TO APPEAR BY OTHER MEANS INCLUDING, BUT NOT LIMITED TO, TELEPHONIC OR OTHER ELECTRONIC MEANS. AN ATTORNEY MAY NOT ATTEND THE OTHER ELECTRONIC MEANS. AN ATTORNEY MAY NOT ATTEND THE HEARING(S) IN YOUR PLACE. PETITIONER'S ATTORNEY: Kristyn M. Houston , Assistant Attorney General , Department of Justice, 1162 Court Street NE, Salem, OR 97301-4096. Phone: (503)934-4400. ISSUED this 14th day of March, 2019. Issued by: Kristyn M. Houston #145304, Assistant Attorney General Attorney General

NOTICE TO INTERESTED PERSONS Claims NOTICE TO INTERESTED PERSONS Claims against the Estate of PAULA JOYCE JONES, Deceased, Lane County Circuit Court Case No. 19PB01168, are required to be presented to the Personal Representative, Michael Babcock, at 440 East Broadway, Suite 300, Eugene, Oregon 97401, within four (4) months from March 14th, 2019, the date of first publication of this notice, or such claims may be barred.Any person whose rights may be affected by the proceeding may obtain additional information from the records of the court, the Personal Representative, or court, the Personal Representative, or the attorneys for the Personal Representative. GAYDOS, CHURNSIDE & BALTHROP, P.C., Attorneys for Personal

TRUSTEE'S NOTICE OF SALE The Trustee under the terms of the Trust Deed described herein, at the direction of described herein, at the direction of the Beneficiary, hereby elects to sell the property described in the Trust Deed to satisfy the obligations secured thereby. Pursuant to ORS 86.771, the following information is provided: 1. PARTIES: GRANTOR: BETTY J. HAVENS TRUSTEE: EVERGREEN LAND TILLE COMPANY SUCCESSED TRUSTEE. TITLE COMPANY SUCCESSOR TRUSTEE: NANCY K. CARY BENEFICIARY: HABITAT FOR HUMANITY OF CENTRAL LANE, SUCCESSOR BY MERGER OF COTTAGE GROVE AREA HABITAT FOR HUMANITY GROVE AREA HABITAT FOR HUMANITY
AND HABITAT FOR HUMANITY
SPRINGFIELD-EUGENE. 2. DESCRIPTION
OF PROPERTY: THE REAL PROPERTY IS
DESCRIBED AS FOLLOWS: Beginning at a
1/2 inch iron rod on the Easterly right
of way of South 8th Street, said point
described as being 280 feet South of described as being 280 feet South of the Southwest corner of Lot 2, Block 6, JONES' ADDITION TO COTTAGE OROVE, as platted and recorded in Book 2, Page 34, Lane County Oregon Plat Records; thence North 89 ° 36' Plat Records; thence North 89 ° 36′ 06″ East (Record East) a distance of 144.66 feet to a 5/8 inch iron rod, being the true point of beginning; thence continuing North 89° 36′ 05″ East, a distance of 120.25 feet; thence North a distance of 49.90 feet; thence South 89° 36′ 05″ West (Record West) a distance of 120.25 feet to a 5/8 inch iron rod; thence South a distance of 49.90 feet to the true point of hearings. 49.90 feet to the true point of beginning, in Lane County, Oregon. **TRUST DEED ONE:** 3.RECORDING. The Trust DEED ONE: 3.RECORDING. The Trust Deed was recorded as follows: DATE RECORDED: January 28, 2011 RECORDING NO. 2011-004780 Official Records of Lane County, Oregon. 4. DEFAULT. The Grantor or any other person obligated on the Trust Deed and Promissory Note secured thereby is in default and the Beneficiary seeks to foreclose the Trust Deed for failure to pay: Regular monthly payments of to pay: Regular monthly payments of \$361.11 each; plus amounts for insurance/taxes that are adjusted annually ancertaxes that are adjusted annually and added to each monthly payment due the first of each month, for the months of May 2016 through December 2018; plus late charges and advances; plus any unpaid real prop-

erty taxes or liens, plus interest. **5. AMOUNT DUE.** The amount due on the Note which is secured by the Trust Deed referred to herein is: Principal balance in the amount of \$99,941.18; plus late charges of \$775.00; plus advances and foreclosure attorney fees and costs. **TRUST DEED TRUG. 6** advances and foreclosure attorney fees and costs. TRUST DEED TWO: 6 RECORDING. The Trust Deed was recorded as follows: DATE RECORDED: January 28, 2011 RECORDING NO. 2011-0047810fficial Records of Lane County, Oregon 7. DEFAULT. THE GRANTOR OR ANY OTHER PERSON OBLIGATED ON THE TRUST DEED AND PROMISSORY NOTE SECURED THEREBY IS IN DEFAULT DUE TO THE DEFAULT ON TRUST DEED ONE AND THE BENEFICIARY SEEKS TO FORECLOSE TRUST DEED TWO DUE TO THAT DEFAULT. PRINCIPAL BAL-DUE TO THAT DEFAULT. PRINCIPAL BAL-ANCE IN THE AMOUNT OF \$6,000.00; ANCE IN THE AMOUNT OF \$6,000.00;
PLUS ADVANCES; PLUS ANY UNPAID REAL
PROPERTY TAXES OR LIENS, PLUS INTEREST. 8. AMOUNT DUE. The amount due
on the Note which is secured by the
Trust Deed referred to herein is:
Principal balance in the amount of
\$6,000.00; plus advances and foreclosure attorney fees and costs.9. SALE
OF PROPERTY. The Trustee hereby
states that the property will be sold
to satisfy the obligations secured by
the Trust Deed. A Trustee's Notice of
Default and Election to Sell Under
Terms of Trust Deed has been recorded in the Official Records of Lane Terms of Trust Deed has been recorded in the Official Records of Lane County, Oregon. 10. TIME 0F SALE.

DATE: May 9, 2019 TIME: 11:00
a.m. PLACE:Lane County Courthouse, 125 E. 8th Avenue, Eugene, Oregon. 11.

RIGHT TO REINSTATE. Any person and 10 ORS 86.778 has the right at named in ORS 86.778 has the right, at any time that is not later than five days before the Trustee conducts the days before the Trustee conducts the sale, to have this foreclosure dismissed and the Trust Deed reinstated by payment to the Beneficiary of the entire amount then due, other than such portion of the principal as would not then be due had no default occurred, by curing any other default that is capable of being cured by

tendering the performance required under the obligation or Trust Deed and by paying all costs and expenses actually incurred in enforcing the obligation and Trust Deed, together obligation and Trust Deed, together with the trustee's and attorney's fees not exceeding the amount provided in ORS 86.778. NOTICE REGARDING POTENTIAL HAZARDS (This notice is required for notices of sale sent on or after January 1, 2015.) Without limiting the trustee's disclaimer of representations or warranties, Oregon law requires the trustee to state in this rotice that some residential property notice that some residential property sold at a trustee's sale may have been used in manufacturing methamphet-amines, the chemical components of which are known to be toxic. Prospective purchasers of residential property should be aware of this

potential danger before deciding to place a bid for this property at the trustee's sale. YOU MAY REACH THE OREGON STATE BAR'S LAWYER REFERRAL OREGON STATE BAR'S LAWYER REFERRAL SERVICE at 503-684-3763 or toll-free in Oregon at 800-452-7636 or you may visit its website at: www.osbar.org. Legal assistance may be available if you have a low income and meet federal poverty guidelines. For more information and a directory of legal aid programs, go to http://www.oregonlawhelp.org. Any questions regarding this matter should be directed to Lisa Summers, Paralegal, (541) 686-0344 (TS #42028.1). DATED: December 7, 2018. Nancy K. Cary, December 7, 2018. Nancy K. Cary, Successor Trustee, Hershner Hunter, LLP, P.O. Box 1475, Eugene, OR 97440.

# JE OUR READERS

### Jonesin' Crossword BY MATT JONES "It's an Honor to Be Nominated"

-yet they never won.

10 "Allow me ...

#### Across

1 "Who's there?" reply 6 Sitcom set in suburban Houston 10 Org. overseeing summe and winter competitions 13 NASCAR participant 14 "\_\_\_ Through the Gift Shop" 15 "It's sham! 16 Maker of the 2600

17 Late arrival 19 "1984" actor with 7 Oscar nominations and no wins 21 President between Roosevelt and Wilson 23 "Carte" or "mode preceder 24 "Watchmen" actor Jackie Haley

25 Go to hell \_\_\_ handbasket 27 Practice figures, for

29 Committed response 30 Chocolate source 32 Most negligible 34 Composer/lyricist of "Godspell" with 6 Tony nominations and no wins (not counting an honorary Tony)
40 Lacking enthusiasm

41 I ift with force 42 Brandenburg Concertos monogram 45 Freestyle, perhaps 46 "Ballers" network

48 "All Songs Considered" network 49 Compensate 51 Mediterranean or Baltic

e.g. 52 Othello foe 53 "Back at One" R&B singer with 16 Grammy nominations and no wins 57 Involving both sides of

the body 58 "Camelot" collaborator 61 Idyllic setting 62 Ride share amount. maybe 63 Distraught 64 Cranberry color 65 Go along with

66 Allots, with "out"

Down

bar)

1 George Gershwin's brother 2 Inked art, for short 3 1983 Pacino pic 4 Raise reason 5 "Tim and Awesome Show, Great Job!" 6 Consignment shop transaction 8 Part of the Woodstock

9 Run up \_\_\_ (drink at the

11 Soccer stadium chant 12 "Bette Davis Eyes" singer 15 "Slumdog Millionaire" 18 Milton Bradley game featuring facial features 20 "Yeah right!" 21 Muscular contractions 22 Art sch. class 26 Intelligible 27 12th of 12 28 Crowd noise 31 On point 32 Timothy Leary's hallucinogen 33 kwon do 35 Org. that's supposed to be green 36 Little drink 37 Did some diagnostic work, maybe 38 "Modern Family" rating 39 One of many in a googol 42 Talk incessantly 43 Giant step 44 Prepared, as water for pasta 46 "The End of the Innocence" singer Don 47 "The Crow" actress \_\_\_ Ling 50 Bread from a tandoor 51 Take to the rink



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# FREE WILL ASTROLOGY BY ROB BREZSNY

(MARCH 21-APRIL 19): During the coming weeks, everything that needs to happen will indeed happen only if you surprise yourself on a regular basis. So I hope you will place yourself in unpredictable situations where you won't be able to rely on well-rehearsed responses. I trust that you will regard innocence and curiosity and spontaneity as your superpowers. Your willingness to change your mind won't be a mark of weakness but rather a sign of strength

TAURUS (APRIL 20-MAY 20): In the animated kids' film Over the Hedge, ten talking animals come upon a massive, towering hedge they've never seen. The friendly group consists of a skunk, red squirrel, box turtle, two opossums and five porcupines. The hedge perplexes and mystifies them. It makes them nervous. There's nothing comparable to it in their previous experience. One of the porcupines says she would be less afraid of it if she just knew what it was called, whereupon the red squirrel suggests that from now on they refer to it as "Steve." After that, they all feel better. I recommend that you borrow their strategy in the coming weeks. If a Big Unknown arrives in your vicinity, dub it "Steve" or "Betty."

GEMINI (MAY 21-JUNE 20): I urge you to locate a metaphorical or very literal door that will give you access to a place that affords you more freedom and healing and support. Maybe you already know about the existence of this door—or maybe it's not yet on your radar. Here's advice from Clarissa Pinkola Éstes that might help. "If you have a deep scar, that is a door," she writes. "If you have an old, old story, that is a door. If you love the sky and the water so much that you almost cannot bear it, that is a door. If you yearn for a deeper life, a full life, a sane life,

 $\pmb{CANCER}$  (JUNE 21-JULY 22): Musician Carole Kaye is the most famous bass guitarist you've never heard of. Over the course of five decades, she has plied her soulful talents on more than 10,000 recordings, including gems by Frank Zappa, Stevie Wonder, Frank Sinatra, Simon and Garfunkel and the Beach Boys. Twenty-seven-time Grammy winner Quincy Jones has testified that Kaye has written "some of the most beautiful themes I've ever heard in my life" and that she "could do anything and leave men in the dust." I trust this horoscope will expand the number of people who appreciate her. I also hope you'll be inspired to become more active in spreading the word about the gifts that you have to offer the world. It's high time to make sure that people know more of the beautiful truth about you.

LE0 (JULY 23-AUG. 22): "When you want happiness, what are you wanting?" asks aphorist Olivia Dresher. The repeat of an event that made you feel good in the past? A sweet adventure you've thought about but never actually experienced? Here's a third possibility. Maybe happiness is a state you could feel no matter what your circumstances are; maybe you could learn how to relax into life exactly as it is and feel glad about your destiny wherever it takes you. In my opinion, Leo, that third approach to happiness will be especially natural for you to foster in

 $\emph{VIRGO}$  (AUG. 23-SEPT. 22): There are old traditions in many cultures that pay special attention to the first brick or stone that is laid in the earth to initiate the construction of a future building. It's called a cornerstone or foundation stone. All further work to create the new structure refers back to this original building block and depends on it. I'm pleased to inform you that now is a favorable phase to put your own metaphorical cornerstone in place, Virgo. You're ready to begin erecting a structure or system that will serve you for years to come. Be sure you select the right place for it, as well as the best building materials.

LIBRA (SEPT. 23-OCT. 22): Born under the sign of Libra, Ivan Kharchenko (1918-1989) was a military officer and engineer for the Soviet army. His specialty was disarming explosive devices before they detonated. Over the course of his career, he defused an estimated 50,000 bombs and mines. Let's make him your patron saint for the coming weeks. Why? Because I suspect you will be able to summon a metaphorical version of his power: an extraordinary capacity to keep volatile situations from blowing up. You'll be a virtuoso at waging peace and preventing strife.

SCORPIO (OCT. 23-NOV. 21): There was a time, less than a century ago, when pink was considered a masculine color and blue a feminine hue. In previous eras, many European men sported long hair, wore high heels and favored clothes with floral patterns. Franklin D. Roosevelt, one of America's most prominent twentieth-century presidents, sometimes wore skirts and feather-bedecked hats as a child. With these facts as your keystone, and in accordance with astrological omens, I encourage you to experiment with your own gender expressions in the coming weeks. It's prime time to have fun with the way you interpret what it means to be a man or woman—or any other gender you might consider yourself to be.

SAGITTARIUS (NOV. 22-DEC. 21): According to estimates by population experts, about 109 billion humans have been born on planet Earth over the millennia. And yet I'm quite sure that not a single one of those other individuals has been anything like you. You are absolutely unique, an unmatched treasure, a one-of-a-kind creation with your own special blend of qualities. And in my prophetic view, you're ready to fully acknowledge and celebrate these facts on a higher octave than ever before. It's high time for you to own your deepest authenticity; to work with extra devotion to express your soul's code; to unabashedly claim your idiosyncratic genius.

CAPRICORN (DEC. 22-JAN. 19): We don't know as much about European history between the sixth and ninth centuries as we do about other eras. Compared to the times that preceded and followed it, cultural and literary energies were low. Fewer records were kept. Governments were weaker and commerce was less vigorous. But historians don't like to use the term "Dark Ages" to name that period because it brought many important developments and activities, such as improvements in farming techniques. So in some ways, "Lost Ages" might be a more apropos descriptor. Now let's turn our attention to a metaphorically comparable phase of your own past, Capricorn: an era that's a bit fuzzy in your memory; a phase about which your under standing is incomplete. I suspect that the coming weeks will be an excellent time to revisit that part of your life and see what new evidence and insights you can mine

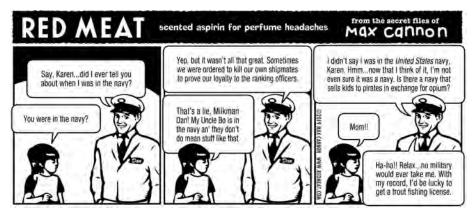
AQUARIUS (JAN. 20-FEB. 18): Why do some American libraries ban certain books, ensuring they're unavailable to local readers? The reasons may be because they feature profanity or include references to sex, drug use, the occult, atheism and unusual political viewpoints. Marjane Satrapi's Persepolis is one of the most frequently censored books. Others are Maya Angelou's I Know Why the Caged Bird Sings, Beloved, by Toni Morrison and The Kite Runner, by Khaled Hosseini. In my astrological opinion, these are exactly the kinds of books you should especially seek out in the coming weeks. In fact, I suggest you commune with a variety of art and ideas and influences that are controversial, provocative and intriguing.

PISCES (FEB. 19-MARCH 20): At the age of 97, Piscean cartoonist Al Jaffee is still creating new material for the satirical  $M\alpha d$  magazine, where he has worked since 1964. There was one 63-year stretch when his comic stylings appeared in all but one of  $\textit{M}\alpha\textit{d}$  's monthly issues. I nominate him to be your role model during the next four weeks. It's a favorable time for you to access and express a high degree of tenacity, stamina and consistency.

Homework: What's the thing you lost that should stay lost? What's the thing you lost that you should find? FreeWillAstrology.com

Go to Real Astrology.com

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#### PET OF THE WEEK! Everybody deserves a good hom 541-689-1503 www.green-hill.org 88530 Green Hill Rd



Meet Maggie! Maggie is a sweet 8 year old mixed breed who is looking for her forever family. She would do best in a quieter

home where she can relax and lay around the house. Maggie enjoys going for walks and going on outdoor adventures as long as it's not too physically draining. Once she warms to you, she loves to cuddle. Maggie needs to meet any potential canine friends at the shelter before going home with them and should have a slow introduction to any cat siblings. This gentle older girl is a great low maintenance family dog very

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# SAVAGE

#### Crazy Switch Asians



I'm a straight white woman in my early 30s. In theory, I've always been into men of all races—but in practice, most of my exes are Latino and white. In September, I met this really handsome Chinese American guy, and I feel like he rewired me. I've been exclusively attracted to Asian guys since. I'm not writing to ask if this is racist, because I'm not asking these guys to, like, speak Korean to me in bed or do any role-playing stuff. We just date and have sex, same as my past relationships. But if any of these dudes saw my Tinder matches, they'd be like, "This woman has a thing for Asian guys." Which I do, but it's pretty new. Is this normal? Do people just change preferences like that? Also, can you do a PSA about Asian dicks? In my recent but considerable experience, they run the gamut from average to gigantic. If small Asian dicks were a thing, I would have encountered at least one by now. That shit is a myth.

Here's my general take on race-specific sexual preferences: So long as you can see and  $treat\ your\ sex\ partners\ as\ individuals\ and\ not\ just\ as\ objects-we\ are\ all\ also\ objects-and$ so long as you can express your preferences without coming across and/or being a racist shitbag, and so long as you've interrogated your preferences to make sure they're actually yours and not a mindless desire for what you've been told you're supposed to want (i.e., the currently prevailing beauty standard or its equally mindless rejection, the "transgressive" fetishization of the "other"), then it's okay to seek out sex and/or romantic partners of a particular race.

I ran my general take on race-specific sexual preferences past Joel Kim Booster er and comedian whose work often touches on race and desire—and he approved. (Whew.) I also shared your letter with him, AMWF, and Booster had some thoughts for you

"It doesn't sound like her newfound preference for Asian men has anything to do with the uncomfortable fetishization of culture," said Booster. "It's good that she's not asking them to speak Korean or do any sort of Asian role-playing—something that's been asked of me before (and it's a bummer, trust). Her interest in Asian men seems to be mostly an aesthetic thing. which you certainly can't fault her for: There are a lot of hot Asian dudes out there."

Booster also had some questions for you.

"It's not uncommon for people later in life to discover that they're attracted to something they'd never considered sexy before—full-grown adults are out here discovering they're bi every damn day," said Booster. "But she went 30 years before she saw one Asian man she was attracted to? And now this guy has 'rewired' her to be attracted only to Asian men?"

He said that he would like to see a picture of this magical guy, AMWF, and I would, too. "If she was chill about it and just started adding Asian men into the mix, this wouldn't seem like an issue," added Booster. "But from what I can gather, she has shifted to exclusively fucking Asian guys and feels the need to write a letter about it. That feels like a red flag, and yet I can't pinpoint why."

Maybe you're just making up for lost time—maybe you're getting with all the Asian dick you can now to make up for all the Asian dick you missed out on before you ran into that one impossibly hot Asian guy—and your desires/preferences/Tinder profile will achieve a racially harmonious equilibrium at a certain point. But whether you remain exclusively attracted to Asian guys for the rest of your life or not, AMWF, make sure you don't treat Asian guys like you're doing them a favor by sitting on their gamut-running dicks.

"I'm weary of people with a specific racial preference for Asian men. And it's less out of a fear of being fetishized—though that's certainly part of it—and more because of the implicit power imbalance that exists in those relationships," said Booster. "It's all artificially constructed by The Culture, of course, but I'm acutely aware that society views Asian men as less masculine and therefore less desirable. And I've learned that guys who have a preference for Asian men sometimes bring a certain kind of 'entitlement' to our interactions, i.e., 'You should feel lucky I'm paying you this kind of attention.' And that's gross! It doesn't sound like she's doing that, but something about this letter makes me feel like she wants to be congratulated for being woke enough to consider Asian guys. She'd do well to keep this stuff behind the curtain—no one wants to feel like someone was into them only because of some witch's curse a hot Chinese American guy put on them at a bar."

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I'm a guy. I've been with my wife since 2006. She's my sexy Asian babe. (Yeah, I'm that white guy who married an Asian woman—I'm a stereotype, but she isn't.) In the bedroom, it's great. I'm still madly in love with her two kids later, and she's as sexy as ever. But she doesn't like to give blowjobs—always been this way. When we were dating, she'd say I could go get blowjobs from someone else, but I always took it αs α joke. At 35, I'm hornier than I was at 25. And my sexual tastes have changed over the years—or they've expanded, maybe, since I now want to see what it's like to get head from a guy. How do I convince my wife to agree to this? She's afraid I might like it; I obviously hope I do. There's nothing I want more than to get head on the way home and then be able to tell her about it and fuck her later that night. How can I convince her to let me do this while also being able to tell her about it and be truthful?

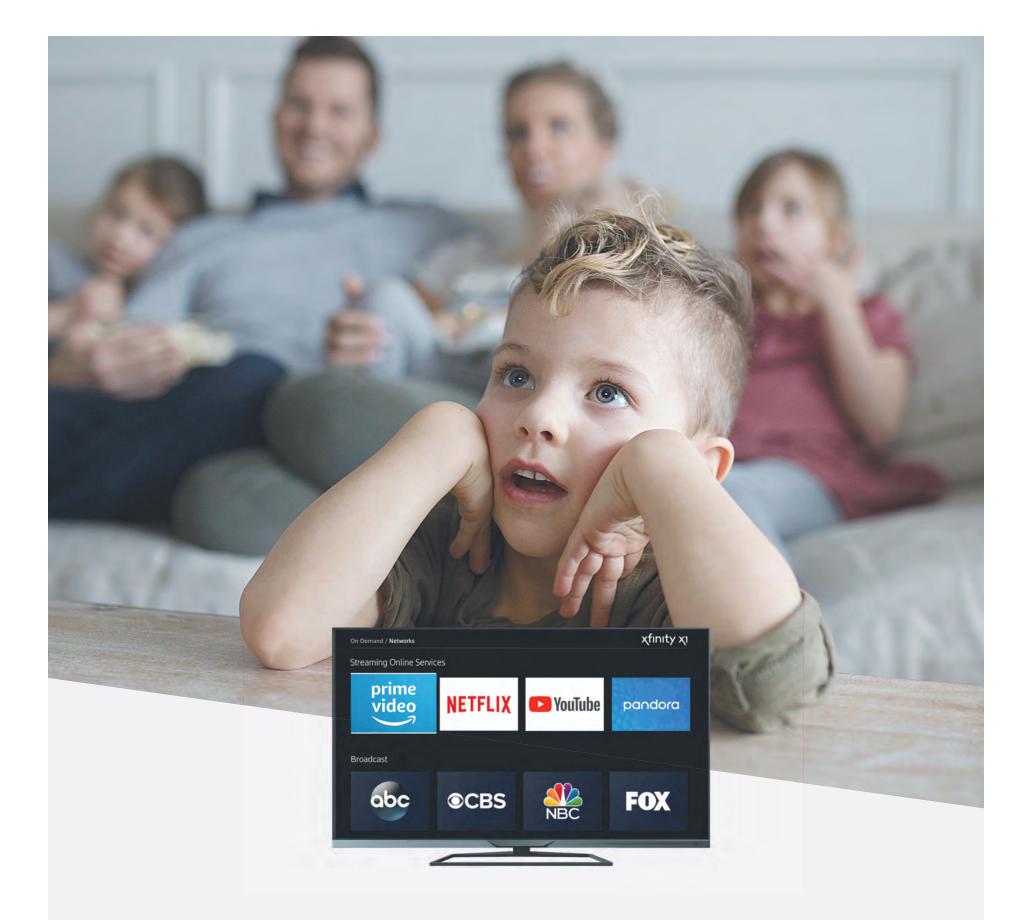
 $1\mbox{'m}$  not lumping your question together with AMWF's in order to create some sort of hotfor-Asians-themed column. No, I'm including your letter—which arrived the same day—because it illustrates a point Booster made in his response to AMWF: "Full-grown adults are out

here discovering they're bi every damn day," as he said, and you're apparently one of them. I can only assume that by "she's afraid I might like it," you mean you've already asked the wife and she said no. You can ask again—maybe she'll change her mind—but if the answer is still no, HMM, then the answer is still no. Maybe if this were a sexual adventure you could go on together, it might be more appealing to the wife. And it is, because just as there are dudes out there who love blowing straight married men, there are dudes who are up for blowing straight married men in front of their wives. So if you haven't already proposed doing this in the context of a hot sexual encounter with a bi guy who'd also be into your wife, maybe you

As for your label, there are straight guys out there who can close their eyes and think about women while dudes blow them, i.e., straight guys capable of making the mouth-is-amouth leap. But you're turned on not just by the idea of getting an enthusiastic blowjob, you're specifically into the idea of getting one from a dude. That does make you bi, HMM, but for marketing purposes? Yeah, you're going to want to go with straight.

On the Lovecast: Musical-theater nerds rejoice, it's Andrew Rannells! Listen at savagelove-

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